

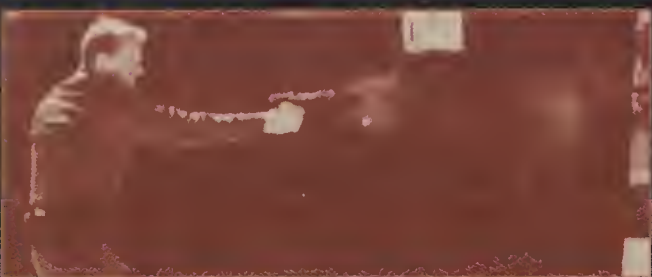
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March 7–13, 2001 • Vol. 35, No. 23 • FREE

GUARDIAN

The Best of the Bay ... Every Week

Fastest gun in the West: Alameda cop Sean Lynch reenacts the shooting of Jimmy Robert for forensic investigators.



GOOD COP? BAD COP?

Sean Lynch has been decorated as Alameda's Police Officer of the Year. He's also shot three people and killed one, a homeless man. Is Officer Lynch a hero — or a menace?

By A. Clay Thompson [p.16]

ASTRONOMY FOR THE PEOPLE

Mark Krumholz takes science out of the ivory tower and into the streets [p.23]

PINOY PICTURES

Three Filipino American indie filmmakers talk about their new wave [p.49]

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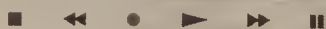
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in this issue

A Clay Thompson spent months looking into the death of James Robert, a homeless man shot and killed by police officer Sean Lynch in an old railroad yard in Alameda. It's a story with multiple twists and turns, a confusing mess of contradictory evidence.

But this much is undeniably true: Robert didn't need to die.

Officer Lynch previously shot two others, and Alameda's internal affairs investigator now says that one of those shootings wasn't justified. Lynch was alone, investigating a minor fire that took place the previous night. Robert was asleep, quite possibly drunk. Lynch roused him. According to Lynch's account, Robert became violent and pulled a knife. Lynch pulled a gun and fired five shots.

The city of Alameda has no civilian police oversight. If it had, Lynch might have gone through a real investigation, and maybe discipline, after his last shooting. He might have been a bit slower to shoot this time. If the city had effective control of its police force, he wouldn't have been in this position in the first place.

In other news: Two weeks ago, I accused *San Francisco Chronicle* reporter David Lazarus of ignoring the near-meltdown at Three Mile Island in his fawning story about deregulation in Pennsylvania. Actually, he did mention the accident, in a 13-word phrase in the 45th paragraph of his story. My apologies.

I wish I could stop saying that the *Chron* was still a world-class civic embarrassment, but then the next edition comes out. Sunday's special "energy crisis" section was, well, just awful. Plenty of room for a story on why it's tough to be a PG&E worker (which it is, absolutely, I agree), and stories on turning off lights, but nothing on how (for example) to read your own meter and check and see if you're getting cheated on your PG&E bill, much less on how private power companies have blocked energy conservation and alternative energy programs and helped create this mess.

And Rob Morse (who came over from the *San Francisco Examiner*) is still the only one at the *Chron* who's mentioned the Raker Act scandal and how PG&E steals from the city.

Tim Redmond
tredmond@sfbg.com

The San Francisco Bay Guardian (ISSN0036 4096) Published weekly every Wednesday by Bay Guardian Co., Inc., 520 Hampshire, S.F., CA 94110. Subscriptions available at \$32 per year. Second-class postage rates paid at San Francisco, California. POSTMASTER: Send address changes to THE SAN FRANCISCO BAY GUARDIAN, 520 Hampshire, S.F., CA 94110-1417. Copyright © 2000 by The San Francisco Bay Guardian Co., Inc. All rights reserved. Reproduction or use without permission is strictly prohibited. THE SAN FRANCISCO BAY GUARDIAN was adjudicated Nov. 5, 1975, as a newspaper of general circulation in San Francisco County. Not responsible for unsolicited manuscripts or art. SUBSCRIPTION RATES: one year domestic

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Bookmarks

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Online access

Congressional voting records need to be available online. Read Ralph Nader's *In the Public Interest* every Monday. sfbg.com/nader

Women and children for sale

The globalization of sexual slavery. Martin A. Lee's *Reality Bites*, every Monday. sfbg.com/reality

Music lessons

Good habits can help anyone, in Charles Kupperman's *Ergo Sum*. sfbg.com/ergo

Politics as performance art

Journalism as drama criticism. Read Norman Solomon's *MediaBeat* online every Friday. sfbg.com/MediaBeat

Go spy a kite

Dueling "rising crust" pizzas and corporate espionage in Russell Mokhiber and Robert Weissman's *Focus on the Corporation*, every Tuesday. sfbg.com/focus

Frank talk on sub tragedy

Nessie and the sub expert, in *The Nessie Files*. sfbg.com/nessie

TV picks

Independent View: Danny Glover and Charles Burnett, on KQED, channel 9, Fri/9, 10:30 p.m. and Sat/10, 11 p.m. sfbg.com/media/tv

'The Terror of Tiny Town'

Anhoni Patel says good things don't always come in small packages, in *VHS Nation*. sfbg.com/AandE/vhs

The big bend

A good rule of thumb is not to over-*get*. *Looseleaf*, new short fiction every Thursday by Dan Leone. sfbg.com/looseleaf

Peruvian knife wedding

Naim Sultan is a witness to a union, in *Off Trail*. sfbg.com/offtrail

Reality check

Don't believe the stereotype. Mistress Marisha's BDSM Q&A *The Truth Hurts*, every Tuesday. sfbg.com/truth

Snoop doggy

Be careful what you look for. A new, uncut asc by Andrea Nemerson posts at noon every Friday. sfbg.com/asc

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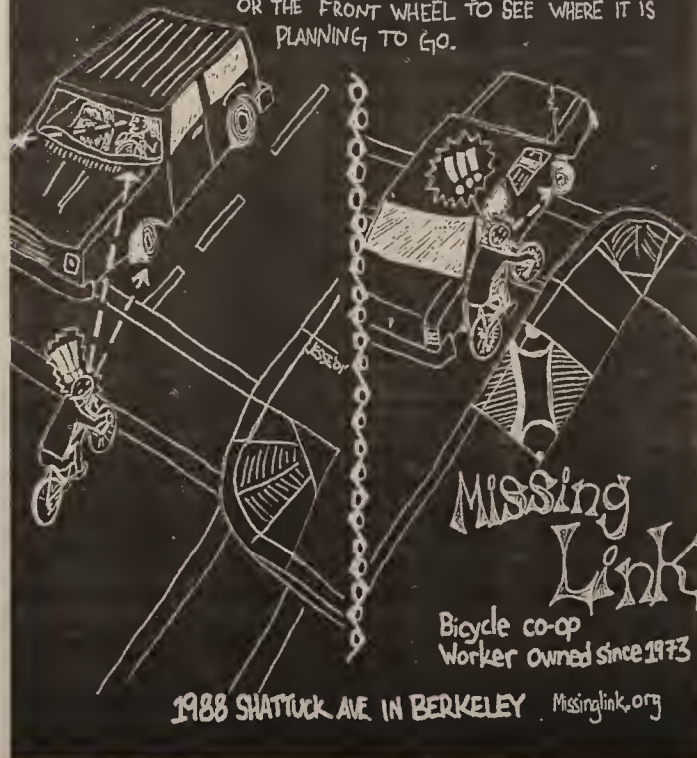
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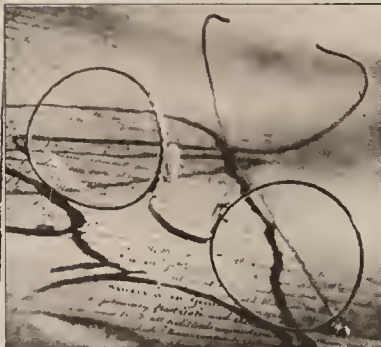


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letters to the editor

Kozelek's racist remarks

On Feb. 25 I went to see Mark Kozelek at the Great American Music Hall and was shocked when he made some openly offensive and racist remarks about Asians.

Earlier in the night I'd cringed when one of Kozelek's lyrics referred to an Asian "exotic toy" girlfriend, but I wrote off that line as maybe intended tongue-in-cheek irony. His remarks later, though, were definitely not intended as ironic and just came out as ugly and racist.

Right before going into this ostensibly sweet song about his cat, Kozelek started telling a story about his (Asian) landlady, then mimicked her broken English accent in an incredibly offensive way ("You break doorbell! You break doorbell!").

I was even more incensed that a large portion of the crowd laughed along to Kozelek's racist characterization. The worst part came right after his landlord imitation, which somehow prompted Kozelek (unwisely) to share a reminiscence with the crowd.

Here's his story: At a show in South Korea, Kozelek was introducing the same cat song, but then "innocently" said to the crowd, "Oh, but you guys eat cats here." ("Hahaha" from the Great American crowd.) "No we eat dog, we no eat cat, we eat dog!" Kozelek imitated the response of a Korean girl, to huge laughs in the San Francisco indie audience.

I'm not sure how other Asians in the crowd felt about Kozelek's story (I left soon after with a sick feeling). But when did it become acceptable to

perform a debased characterization based on ugly ethnic stereotypes in order to bring a few cheap laughs? Would it have been "funnier" if Kozelek had purposely slanted his eyes as well?

I'm just so disappointed and saddened by Kozelek's racist remarks, as well as the acceptance of those remarks on the part of most of the audience. I'm not naively optimistic, but I *did* think that in general we Asian Americans had (finally) reached a place in this so-called progressive city where we didn't have to listen to racism directed at us anymore. Apparently not.

Stephanie Chin
San Francisco

Change from below

The current legislative push to dissolve the San Francisco Housing Authority will fail for one simple reason: calls for change like that must come from below, [from] tenants who live in public housing who have more than enough reasons to organize for change.

The irony is, of course, that many public housing tenants, even some allied with Ronnie Davis, have called for some very real reforms in the SFHA.

Last year's Public Housing Protection Act was written largely in part by tenants at North Beach public housing. Many tenants have rallied against One Strike and against security-guard abuse. Late last year hundreds of public housing tenants rallied to urge the board to blunt the effects of the dis-

astrous federal Quality Housing and Work Responsibility Act. These demands have been a result of community groups and tenants working in partnership.

As a former member of the Eviction Defense Network, I have had the honor of organizing alongside public housing tenants on a variety of issues. Nearly every drive, of course, brought us into conflict with an entrenched and inflexible SFHA. However, we always worked with tenants, not for them, never in their place. When the SFHA tried to discredit our actions, community members had our back.

The progressive supervisors must remember that they were elected in part to build a voice for the voiceless in City Hall. These top-down reforms don't sit well with people just because they come from the left wing.

When progressive supervisors fail to consult with the communities that will be affected by their actions, the hand of the Housing Authority is strengthened to intensify the divide and conquer tactics it is so adept at.

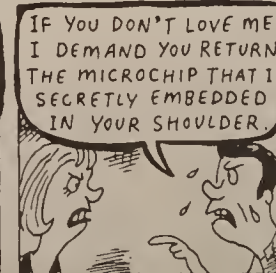
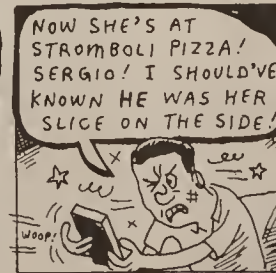
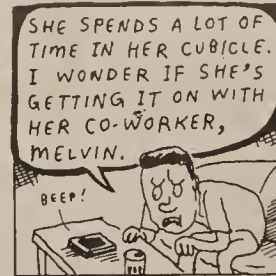
James Tracy
San Francisco

For the record

The resources for the disabled list published Feb. 7 gave incorrect information for the National Center on Disability and Journalism. The proper address is San Francisco State University, Humanities, Room 261. Send mail to P.O. Box 22115, San Francisco, CA 94122-0115. (415) 338-1334 (voice mail) or (415) 338-1168 (fax).

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Why Renne must go

After 64 years of legal wrangling and litigation City Attorney Louise Renne has taken the position that San Francisco's record on the federal Raker Act can be explained in just two and a half pages. Her new opinion, dated Feb. 22, is so misleading that it can only be called a direct lie. Her legal argument is so pathetic that it's embarrassing.

As Savannah Blackwell reports on page 11, the Renne opinion is unusual: nobody on the board asked her to make a statement on the city's compliance with the Raker Act, which granted the city the right to build the Hetch Hetchy dam. She issued the opinion on her own, as an apparent preemptive strike to derail Sup. Jake McGoldrick's efforts to hold a hearing on the issue.

Still, it's a useful document, because it demonstrates exactly how Renne — long an ally of Pacific Gas and Electric — is going to attempt to convince the supervisors and the public that the city isn't violating the law. It's critical that the supervisors look beyond her brief summary and that McGoldrick invite independent experts to testify at his hearing, because under even modest scrutiny Renne's case falls apart.

• • •

The Raker Act, passed by Congress in 1913, was a historic compromise. San Francisco was a growing city, desperate for water. Congress allowed the city to build a dam in Yosemite National Park (an act of environmental desecration never authorized before or since) on the condition that the dam also be used to generate electric power — and that the power be distributed through a municipal electric utility. That provision was critical: conservationists in Congress agreed to accept the deal only because public power advocates convinced them that the destruction of a natural resource would be justified by the prevention of a private power monopoly in northern California.

In fact, the record of congressional debate on the issue makes very clear that the act was aimed directly at crippling the monopoly power of the rapidly growing PG&E.

Among the provisions of the act was Section 6, which prohibited the city from ever selling its Hetch Hetchy power to a private corporation. San Francisco directly and blatantly violated that provision for years, turning much of the electricity directly over to PG&E (see sfbg.com/News/pgande/pgachron.html). In 1937, Interior Secretary Harold Ickes sued the city, citing violations of Section 6, and in 1940 the U.S. Supreme Court ruled in Ickes's favor.

Renne argues that the city has changed its practices: since 1945, she says, no Hetch Hetchy power has been sold to PG&E. Thus, she argues, the city is in compliance with the law.

But she ignores the crucial point: the high court did far more than just bar San Francisco from selling power to PG&E. It also ruled that the city was required under the Raker Act to create its own municipal utility. "To limit the prohibitions of Section 6 of the Act narrowly to sales of power for resale ... would permit evasion and frustration of the purpose of the lawmakers," Justice Hugo Black wrote for the majority. "Congress clearly intended to require — as a condition of the grant — sale and distribution of Hetch Hetchy power exclusively by San Francisco and municipal agencies directly to consumers ... in competition with private power companies, particularly Pacific Gas and Electric."

Lawyers for San Francisco argued at the time that the city's voters had refused to pass a bond act needed to take over PG&E's local distribution system and set up a public power agency. The court's response: the city agreed at the time to accept the conditions of the grant — including the requirement that it set up a municipal utility. It makes no difference

why the city has failed to live up to the deal; if San Francisco doesn't have public power, then it forfeits the grant of the dam and the federal government can take that priceless resource back at any time.

Ickes went further, both in his diaries and in his public statements. San Francisco didn't have public power, he said, because the local newspapers and politicians refused to support the bond acts and refused to explain to the voters the benefits of public power, the terms of the dam grant, or the fact that the price of the bonds was tiny compared to the loss of Hetch Hetchy.

And the only reason the Supreme Court decision hasn't been enforced is that Ickes left office in 1945, and no interior secretary since has picked up the case. In 1978, Planning Commissioner Charlie Starbuck sued the city to demand enforcement of the Raker Act, but his case was thrown out of court — on the grounds that only the interior secretary and the S.F. city attorney have standing to sue to enforce the Raker Act.

• • •

So the city remains in violation of the law, and Renne remains aggressively complicit. The stakes here are enormous: if the new Republican administration decides to crack down on San Francisco, the city could lose the whole dam project. On the other hand, if the MUD campaign succeeds, and public power proceeds forward, the city will not only protect its valuable asset but will get far lower power rates and hundreds of millions of dollars a year in new revenue. And it will be able to break the 1987 contracts with the Turlock and Modesto Irrigation Districts that are now costing the city more than \$25 million a year (see "Renne Attacks Public Power," page 11).

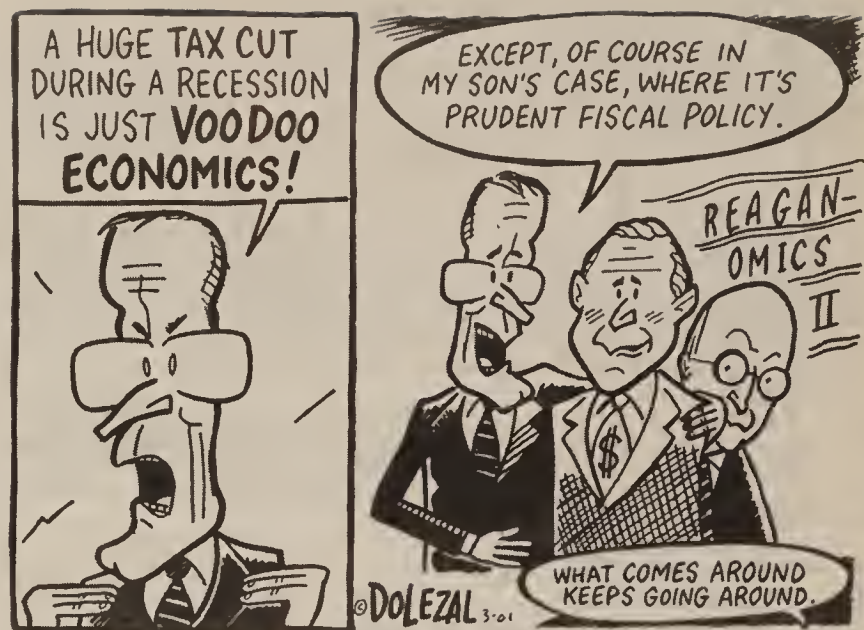
McGoldrick's hearing should be a starting point for a broad-based campaign for a new city attorney. The bottom line: Renne has to go. Unfortunately, she is so far running for reelection unopposed, which is intolerable.

Neil Eisenberg, the chair of the Local Agency Formation Commission and a longtime advocate and strategist of public power, who has done an admirable job of moving the MUD initiative forward despite constant, often withering, opposition from the city attorney, is discussing a bid, and we hope he runs. A few others, including attorney Steve Williams, are also talking about running. Eisenberg has set the standard on this issue; any other candidate who enters the race needs to be as strong as Eisenberg on the Raker Act and public power, and needs to make this issue a central focus of his or her campaign.

Meanwhile, community activists and political clubs should refuse to accept any local candidate for any office — state assembly, state senate, Congress, mayor, city treasurer, public defender, or anything else — unless that candidate has strongly and publicly pledged to push for enforcement of the Raker Act and passage of the MUD initiative. ♦

P.S. Renne's weak, indefensible position on the Raker Act has already cost the city millions. In 1987 then-representative Tony Coelho, who represented Turlock and Modesto, threatened to make San Francisco's violation of the Raker Act an issue in Congress if the city didn't agree to everything the two districts wanted in power-sale contracts. Because the city had no legal leg to stand on, Renne's office accepted the contracts, and they've cost the city \$25 million just by this spring. On the other hand, the contracts can be broken — if the city creates a public power agency, which Renne is still trying to block. We repeat: Renne must go.

For detailed information on the Raker Act, including the full text of the 1940 Supreme Court decision, go to www.sfbg.com/News/pgande.



opinion
dave snyder

Ending S.F.'s car addiction

Paradoxically, one of our best opportunities to reduce traffic in San Francisco has been provided by a new organization that just put a dozen new cars on our streets.

City CarShare opens its doors this Thursday, providing residents with access to shared cars upon demand. CarShare members simply reserve a car by phone or the Internet, use it and return it, then pay a monthly bill. You don't ever have to worry about maintenance or finding a parking space at night.

Car sharing eliminates the major excuse planners and policymakers have used to capitulate to the demands of the automobile at the expense of everything else that makes this city livable. Because most people need a car sometimes, we've built a city that tries to provide every person access to their own car all the time. The price is huge.

All new houses by law have to provide off-street parking, even though that drives up the cost of housing by up to \$50,000 per unit and reduces the amount of housing we can build. Our car dependence prevents many of us from converting garages to safe in-law apartments that could help ease our housing crunch. We have stricter rules assuring affordable housing for cars than we do for people.

Capitulation to car dependence has prevented an aggressive program of ticketing vehicles parked on the sidewalk, providing near impunity to scofflaws and adding more traffic to the streets. Did I mention that many of those sidewalks people use as parking lots were narrowed decades ago to make room for more cars on the streets?

We can't continue this trend; it's killing us. According to the San Francisco Department of Public Health, every 10 days a pedestrian is hit and killed by a car in the city. Traffic delays for drivers have made driving across town hardly faster than biking, but biking in increasing traffic is not an attractive option for most people. Muni delays get worse every year, as buses get stuck in thickening traffic. Don't even get me started on the children

who face a life of dealing with asthma caused in large part by pollution from car exhaust.

When we residents and policymakers shake ourselves from our denial, we all agree that there are too many cars in this city and that it would be a good thing to reduce traffic, improve safety, and provide more choices such as better public transit, bicycling, and walking. But for 70 years we've done nothing but cut away at our city to squeeze in more cars.

Well, City CarShare has arrived, and the excuses are over. We can start to change our building patterns, zoning codes, and traffic decisions to emphasize the alternatives to cars, allowing residents to sell their private cars while still providing them with a car when they need one.

But if we don't implement these broader policy changes, car sharing could be just another amenity for urban residents who can't find a parking place. We will not have reduced traffic because every parking space that is made

available when someone sells their private car is just going to be gobbled up by somebody else. Considering that shared cars might be used more intensively than private cars, we might actually increase traffic.

City officials are smartly supporting City CarShare with convenient free parking spaces in the neighborhoods. To complete the deal, they must now implement the rest of the agenda: a citywide network of transit-only and bike-only lanes, even where it might be necessary to remove parking to do so, parking lots and garages converted to desperately needed affordable housing, and wider sidewalks, with never a car parked on them.

The excuses are over for policymakers and livable city activists alike: we no longer have to capitulate to the demands of the private car. ♦

Dave Snyder is executive director of the San Francisco Bicycle Coalition. For more information on City CarShare go to www.sfcarsshare.org.

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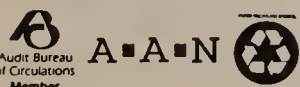
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Paper chase

Sunshine task force votes again to break the HRC stone wall

By Cassi Feldman

Exasperated by the Human Rights Commission's ongoing public records stone wall, the Sunshine Ordinance Task Force voted unanimously Feb. 27 to urge the agency to hand over documents, free of charge, to employee Kevin Williams. Members said the HRC has dodged its legal responsibility for more than a year. "This is a joke," member Vince Courtney said. "The city attorney's not free. We have spent thousands of dollars in fees over this. If I were a taxpayer — and I am — I'd be horrified."

In January 2000, Williams requested copies of time sheets and accounting records from the HRC, where he's employed. Since then, the HRC has used a variety of tactics to fend him off (see "Runaround Renne," 11/8/00). On Tuesday deputy city attorney Catharine Barnes introduced a new one: she insisted the HRC could not give or loan Williams the documents because of a mayoral order. "The mayor has requested that departments do charge 10¢," she said. This came as a surprise to the task

force; although the ordinance allows a maximum charge of 10¢ a page for copying, it does not mandate the payment.

Task-force member and *Bay Guardian* publisher Bruce B. Bruggmann asked deputy city attorneys Jacqueline Minor and Buck Delventhal, also present at the meeting, if they knew of this mandate. Neither did, but Minor, who advises the task force, promised to investigate. The next day we called mayoral spokesperson P.J. Johnston, who said Barnes was mistaken. The 10¢ rule came from the ordinance itself, he said, not from the mayor, and Brown had never advised departments on how much to charge. When we relayed this information to Barnes, she quickly retracted her statement. "I misspoke," she said simply and declined to elaborate. Barnes wrote a letter to task-force chair Hilda Bernstein March 1 retracting her comment.

An informal check with city departments indicated that administrators were not aware of any mayoral order. Eileen Shields, spokesperson for the Department of Public Health, told us she generally gives the first 25 pages for free and then charges

10¢ for each subsequent copy. Madeleine Licavoli, deputy clerk for the Board of Supervisors, told us agendas and committee lists are free but copies are 10¢ a page. She said waivers are readily available to anyone who is unable to pay.

Their flexibility stands in sharp contrast to the HRC's obstinacy. Although the Sunshine Ordinance Task Force has reprimanded the agency four times in the past six months, the HRC continues to defy the law. Bruggmann said he suspects that Williams, who testified before the federal grand jury that indicted HRC staffer Zula Jones, is being retaliated against. "Kevin Williams made the mayor mad," he said.

While Barnes seems all too willing to assist the HRC stone wall, Minor has offered the task force little advice on how to push the HRC to release the records. In a Feb. 20 memo to the task force Minor concluded simply, "the Task Force has no authority to take further action to enforce its motion."

In the past Minor actually advised the HRC and the task force simultaneously, provoking charges of conflict of interest that eventually forced City Attorney Louise

Renne to assign Minor exclusively to the task force. "The city attorneys are in an adversarial relationship," Courtney said. "We should put our city attorney to work for us." ❖

PS. A March 2 article in *The Recorder*, "A Cone of Silence," reports on an alleged impropriety in the City Attorney's Office's handling of the HRC investigation. Attorneys for a group of defendants in the minority contracting scam are charging the office with misconduct for not allowing them access to certain city employees and key witnesses before trial. The city has promised to cooperate with the federal investigation, but defense attorneys claim that the City Attorney's Office may be trying to protect the city from future lawsuits.

Upcoming Sunshine Ordinance Task Force committee meetings: the Public Education and Information Committee meets Thurs/8, 3 p.m., City Hall, Room 406, 1 Dr. Carlton B. Goodlett Place; the Rules Committee meets Thurs/8, 5:30 p.m., City Hall, Room 406; the Ad Hoc Committee Regarding Conflict of Interest meets Fri/9, 1 p.m., City Hall, Room 400; and the Complaint Committee meets Thursday, April 12, noon, City Hall, Room 406.

E-mail Cassi Feldman at cassi@sfbg.com.

Renne attacks public power

City attorney issues bogus Raker Act opinion

By Savannah Blackwell

City Attorney Louise Renne has launched a new offensive to undermine public power and the campaign for a municipal utility district.

Renne's office issued a special opinion — not requested by any board member — to the Board of Supervisors Feb. 22 that critics say is directly aimed at scuttling Sup. Jake McGoldrick's attempt to hold a hearing on the city's failure to comply with the federal Raker Act. The 1913 act requires San Francisco to run a public power system.

And one of Renne's deputies, Paula Jesson, gave questionable advice to the Local Agency Formation Commission (LAFCO) that could have provided foes of the MUD with powerful ammunition to torpedo the initiative.

The costs of Renne's attack on public power are becoming more and more apparent: just last week the Hetchy Hetchy Department of Water and Power informed the supervisors that it has lost \$18 million since July 1, 2000, thanks to bad contracts with the Turlock and Modesto Irrigation Districts — contracts that can only be broken if the city creates a public power agency.

The Raker Act opinion reduces 64 years' worth of litigation and legal struggle over the historic federal law to less than three pages.

At issue is the city's compliance with the unique federal law that gave San Francisco the right to create a dam in Yosemite National Park's Hetch Hetchy Valley for water and power.

The U.S. Supreme Court ruled clearly and unequivocally in 1940 that the Raker Act requires San Francisco to operate a municipal public power system, using the electricity generated at the Hetch Hetchy dam (see Editorial, page 8).

However, the city attorney's opinion ignores that aspect of the Supreme Court ruling entirely. Instead, it simply states

that "San Francisco is in compliance with the Raker Act."

Critics say the opinion is highly unusual: nobody on the board asked Renne to issue an opinion on the Raker Act. Nathan Ballard, spokesperson for Renne, said the city attorney decided to issue the opinion "just to clarify the matter" after several board members questioned at a Feb. 12 board meeting whether the city was in violation of the act. The memo, Ballard said, was designed to say, "Here's what the issues are, because there's so much discussion about it taking place."

Former supervisor Angela Alioto, legal advisor to the MUD campaign, told the *Bay Guardian* that Renne's action had to have been driven by a political agenda. "That's not her job, to decide to suddenly give the board something it hasn't asked for," Alioto said.

She criticized the ruling, saying, "None of what is said in that document is reality."

McGoldrick's hearing, which has not yet been scheduled, would force Renne to answer publicly to long-standing charges that she has refused to enforce the Raker Act and thus has promoted PG&E's agenda of preventing the city from bringing its own public power to local residents and businesses.

On Feb. 1 one of Renne's senior deputies offered advice to LAFCO that could have undermined the entire MUD initiative.

The commission, which under state law has jurisdiction over the MUD initiative, was discussing language describing the measure, which would be placed in the ballot handbook. Several commissioners had questions about the language and wanted to amend it.

LAFCO chair Neil Eisenberg asked Jesson, who has been a deputy city attorney for 24 years, how much time the panel had to act. "The code ... says you're supposed to act within five days," Jesson said. "However, I think you wouldn't lose jurisdiction if you did want to delay."

Sup. Sophie Maxwell, who serves on LAFCO, then said she was concerned about Jesson's vagueness. "You think something, but you don't know it," Maxwell said.

Eisenberg suggested that delay would be a serious mistake: "I've practiced law for 31 years. And I know you don't violate time limits.... Based on what the C.A. said, we could lose jurisdiction, and in essence a whole year and a half worth of work would be lost if a decision isn't made in the time period required."

At that point Sup. Tom Ammiano, also a LAFCO member, suggested LAFCO meet again within the five days. The meeting was set for March 6.

Ballard later told the *Bay Guardian* that Jesson wasn't actually urging LAFCO to miss a deadline. "If [LAFCO] acts tomorrow [on the ballot description], it's

the safest thing to do," Ballard said. "But there's a strong argument that if LAFCO did take longer than five days, it would still retain jurisdiction over the issue."

Meanwhile, a shortfall in Hetch Hetchy's budget has once again brought attention to a set of contracts negotiated by Renne's office in 1987 that send much of the dam's valuable electricity to the Turlock and Modesto Irrigation Districts.

The contracts, bitterly disputed by public power advocates at the time (see "The Fix Is In," 1/13/88), require San Francisco to give the two Central Valley districts 140 megawatts — more than half of the city's power — at favorable rates. The contracts are based on an average production factor, but in dry years like this one Hetch Hetchy doesn't produce enough electricity to meet the districts' demands. So the city has to buy power elsewhere — and right now, prices for power are soaring.

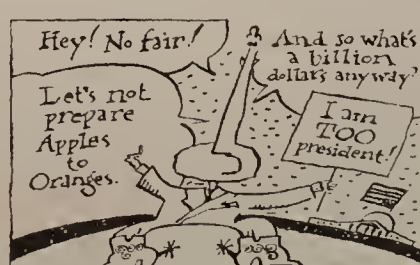
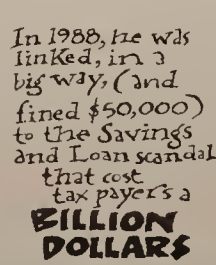
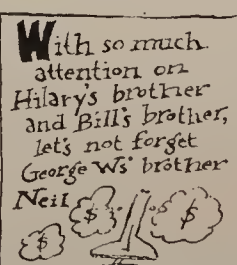
So rather than bringing in cash, Hetch Hetchy is actually costing the city \$18 million, staffer Laurie Parks told the Board of Supervisors' Finance Committee Feb. 28. Next year the cost of buying outside power for the districts could run as high as \$80 million, Parks said. ❖

PS. At press time Tuesday morning, March 6, LAFCO voted 5-0 (over the objections of Jim Sutton, a lawyer for PG&E's anti-MUD front group) to approve ballot language that has no mention of any requirement that the measure win a majority in both cities.

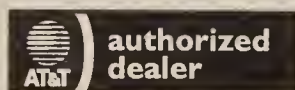
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news **s.f. confidential**
by gabriel roth

No house calls

There are situations even Mayor Willie Brown can't wiggle out of.

The San Francisco Organizing Project is an interfaith activist group that likes to put politicians on the spot, asking them to make public commitments to specific progressive policies. On Feb. 25, 3,000 activists from all over the state convened in San Francisco to demand more affordable housing.

Brown did everything in his power to dodge their questions, but no one was fooled.

Organizers asked state senator John Burton, state assemblymember Kevin Shelley, and state treasurer Phil Angelides to support a repeat of this year's \$588 million budget allocation for affordable housing and to increase the state's low-income housing tax credit by \$20 million to \$70 million.

They all signed on in no uncertain terms. "The answer to the question is, 'Yes, we can and yes, we will,'" Burton said.

The group had another set of demands for San Francisco officials: \$30 million a year from the city budget for affordable housing, as well as a dramatic increase in the number of affordable units to be built on the site of the Central Freeway.

Sup. Sophie Maxwell had no trouble answering "Yes, I will." Sup. Chris Daly called the bet and raised it. "How 'bout \$50 million?" he asked.

"We get the [city] budget around June 1," he said, pointing directly at the mayor. "I'd love to see \$50 million for affordable housing in it. And that would only scratch the surface."

Brown wasn't making any promises.

"I always give you an accurate and candid response," he said. But that response didn't include words like "yes" or "no." He pointed out that zoning laws limit the amount of housing that can be built on the Central Freeway site. He didn't mention the \$30 million-a-year demand at all.

Organizing Project member Lidia Zenteno tried to pin him down. "Mayor Brown, we need your commitment for 2,000 units on the Central Freeway site," she said.

At that point, Brown began a detailed accounting of his administration's record on affordable housing — until he was interrupted by boos and heckles from the audience. Gesturing angrily, he pressed on with his history lesson. "I produce; other people talk," he concluded. But no matter how much he raised his voice, his silence spoke louder than his words.

Taxing debate

When the legal system meets the tax code, things are bound to get complicated. That's my excuse, anyway, for some fuzziness in last week's item about the lawsuit filed by some 50 downtown companies to overturn the business-tax structure.

To clarify: Sup. Matt Gonzalez has proposed repealing the gross receipts tax back to January 2000. He hasn't proposed settling the suit, which calls the tax system unconstitutional. Settling is a possibility, but none of the board members has suggested it publicly yet.

Gonzalez says repealing the tax would cap the city's liability should the companies win. Others accuse him of giving in without a fight.

Gonzalez's proposal is "an unacceptable and unnecessary concession that sends the wrong signal. It's time for us to fight this suit, not try to maneuver around it," says Marc Norton of the People's Budget Collaborative, which pushes for progressive taxation and social services.

Gonzalez aide John Henry Pearce says the supervisor's proposal isn't final yet. There will be committee hearings and public testimony. And Gonzalez is willing to consider amendments.

Nonetheless, Norton says, supervisors and the rest of city government should be going further to blast the plaintiffs. "The sound of silence from City Hall has been deafening," he says. "Where's the outrage?"

Good question. On March 8, City Attorney Louise Renne, Treasurer Susan Leal, and City Controller Ed Harrington will pay a friendly visit to the Chamber of Commerce to talk about the tax structure. The chamber's members include many plaintiffs in the suit, including PG&E, Chevron, and Gap Inc.

Renne is going in a conciliatory spirit, according to spokesperson Nathan Ballard.

So is Leal. "There's no reason for us to be oppositional about this," chief assistant treasurer Jay Banfield says.

Let's get this straight: big business tries to take millions of dollars from the city's coffers, and there's no reason for the treasurer to be oppositional about it?

The chamber's March 8 meeting is open to the public. Norton will be at the group's 235 Montgomery St. offices at 9 a.m.

"We think it's time for these people to discuss this with the people," he says. "We're going to point our fingers at these corporate criminals and say, 'Shame, shame, shame.'"

Peddling pushed out the door

The revolving door between lobbyists and policy makers spins a little too quickly for Sup. Aaron Peskin.


On March 5 he introduced legislation that would ban former supervisors from lobbying city agencies and commissions for two years after they leave office. (There's already such a law barring them from lobbying the board.)

At the board meeting, Peskin didn't mention any names, but he clearly was referring to Michael Yaki. The former board member now works for Chelsea Piers, which is pushing to develop prime port real estate.

Yaki says the legislation won't affect him since he's working as a consultant, not a lobbyist.

Peskin says that's a fine line. "It's unseemly, and Chelsea should fire him," he said. "I want this project to be judged on the merits. This whole business of buying influence is not how I want business to operate in San Francisco." ❖

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.



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Sale boats

Despite neighborhood protests, supervisors approve Marina Yacht Harbor audit that urges privatization

By Savannah Blackwell

The San Francisco Board of Supervisors — most of whose members campaigned against the privatization of public resources — has signed off on an audit that encourages the city to turn over the operation of the Marina Yacht Harbor to a private company.

In a 8-3 vote, the board urged the Recreation and Park Department to "implement the findings" of the city controller's audit of the harbor's operations, completed in June 2000. But two of those findings are troubling to the board's majority and to residents in the Marina (see "Bay Watch," 2/28/01). One says a partnership with a private company would "expedite" renovation of the run-down harbor; the other says the city should build new breakwaters (barriers that protect boats) off Marina Green. Those new breakwaters would ruin the view from the shore, according to Joan Girardot, president of the Marina Civic Improvement and Property Owners. Both that group and the Coalition for San Francisco Neighborhoods (which Girardot formerly headed) urged the board to reject the audit.

Supervisors argued that amendments made Feb. 26 by Sups. Aaron Peskin and Chris Daly would stave off new breakwaters and privatization. "I think we're all on the same page," Peskin said. "We all want to fix up the Marina."

Along with Peskin and Sup. Gavin Newsom, who authored the resolution and lobbied hard for it, Sups. Daly, Tony Hall, Mark Leno, Sophie Maxwell, Jake McGoldrick, and Leland Yee approved the resolution.

Sups. Matt Gonzalez, Tom Amiano, and Gerardo Sandoval voted against Newsom's resolution.

"The problem is that when you take the audit and have this resolution saying, 'Let's implement this in all due haste,' but we try to amend it, saying we prefer not to privatize — it doesn't seem that's the best way to go," Gonzalez said. "I think we should reject the resolution, because it's unnecessary.... Nothing in this audit needs a resolution from this body for Rec and Park to implement."

In questioning City Controller Ed Harrington, Gonzalez determined that the city did not need to

approve of or implement the audit to get a state loan to overhaul the harbor, a renovation estimated to cost \$25 million.

The guidelines for applying for the loan do require any city seeking state money for the reconstruction of its harbor to hold hearings on whether a private outfit could do the job better.

The problem facing the supervisors who oppose privatization, as Leno put it, was this: how do they help Rec and Park get the loan without opening the door to privatization?

"I think you want this audit to help you implement all the recommendations," Sandoval said. "But the language [in the audit] is strong in favor of privatization. That's the problem."

For his part Peskin told the *Bay Guardian* he did not vote against the audit because Newsom agreed to the breakwaters amendment.

"When I get language in there saying, 'We're watching you,' I'm not going to vote it down once I won that battle." ♦

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

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Please turn to page 127.

THIS MODERN WORLD

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HE GAVE US AN EIGHT YEAR SEMINAR IN THE UNSAVORY SYMBIOSIS BETWEEN POLITICS AND MONEY...AND YOU POLITELY LOOKED THE OTHER WAY.



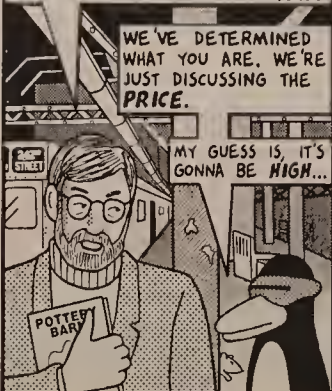
BUT NOW THAT HE'S NO LONGER IN POWER, YOU ARE SUDDENLY SHOCKED--SHOCKED--TO DISCOVER THAT HE WAS JUST ANOTHER CORRUPT POLITICIAN PARCELLING OUT FAVORS TO BIG DONORS.



YOU WERE WILLING TO EXCUSE THE INEXCUSABLE THROUGHOUT HIS ENTIRE PRESIDENCY, BUT THIS BUSINESS WITH THE PARDONS--THAT WAS JUST TOO MUCH FOR YOU?



WELL, OF COURSE! WHAT KIND OF DEMOCRAT DO YOU THINK I AM?



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Power for the people

Wednesday, March 7, protest Gov. Gray Davis's energy bailout and demand public power at a mass rally in Sacramento. Car pools leave San Francisco at 9 a.m. from 16th and Mission Streets, and East Bay car pools head out at 9 a.m. from the Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk. Noon, north

side of the State Capitol, 11th St. (between N and L), Sacramento. (415) 255-7296.

Bring back affirmative action!

Thursday, March 8, UC students and professors and community members march and rally to overturn the UC regents' ban on affirmative action. High school meeting 10 a.m., UC Berkeley, King

Student Union, Panley Ballroom, Bancroft at Telegraph, Berk.; rally noon, UC Berkeley, Sprout Plaza, Bancroft at Telegraph; march 1 p.m., from Sprout Plaza to Panley Ballroom. (510) 895-3068.

Stop Grant Building evictions

Thursday, March 8, join the Grant Building Tenants Association in protesting

the eviction of two dozen nonprofits, small businesses, and artists and the landlord's efforts to gentrify the mid-Market area. 5 p.m., 1095 Market, S.F. (415) 701-8707 or (415) 626-2060.

Women and the war on drugs

Thursday, March 8, the Lindesmith Center-Drug Policy Foundation sponsors a

forum examining the impact of the war on drugs on women and families. Featured is Amy Ralston, one of the few women granted clemency by former president Bill Clinton for drug-related crimes. Call for reservations. 5-7 p.m., San Francisco Medical Society, 1409 Sutter, S.F. Free. (415) 921-4987.

Justice for Palestine

Friday, March 9, Women in Black hold a rally to end the Israeli occupation of Palestine. The action, limited to women and children, is the first in a month-long series and includes a short tour of corporate targets. 5 p.m., Market at Montgomery, S.F. (510) 434-1304.

Slam the sex trade

Saturday, March 10, Filipina American poets present their work written in condemnation of the global sex trade and its repercussions for the 20 million women and children participating in it, often in conditions of forced servitude. The event, sponsored by the GABRIELA Network, is followed by a dinner. 7 p.m., 65 Ninth St., S.F. Donation requested. (510) 791-7367 or (415) 251-0973.

Homeless memorial

Sunday, March 11, call for affordable housing and services while commemorating the lives of the 138 men and women who died on our city streets last year at the opening service of Religious Witness with Homeless People's fifth annual Memorial Service for People Who Died Homeless in San Francisco. 3 p.m., Civic Center Plaza, S.F. (415) 929-0781.

Low income health care

Monday, March 12, join the Gray Panthers, California Physicians Alliance, Health Access, and others at a meeting of the Assembly Budget Subcommittee on Health to pressure the State Assembly to expand health care coverage to include more families whose incomes are above the poverty level but too low for them to afford health insurance. Call for information on car pools leaving from the East Bay. 4 p.m., State Capitol, Room 127, 10th St. (between L and N), Sacramento. (510) 832-7134 or (510) 873-8787.

Women in the media

Monday, March 12, KQED presents a "Media Salon" honoring women media makers, with presentations by Feminista! electronic journal editor Juliette Cutler Page, Brava! for Women in the Arts executive director Ellen Gavin, student and teen editor of Bay Area Teen Voices magazine Gabriela Jacobó, and Bitch magazine senior editor Andi Zeisler. 7-9 p.m., KQED, 2601 Marinopolis, S.F. Free. (415) 553-2390.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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Paul Vance, Huayna Potosi Glacier, Cordillera Real, Bolivia. Photo: ©2001 Jerry Dadrill

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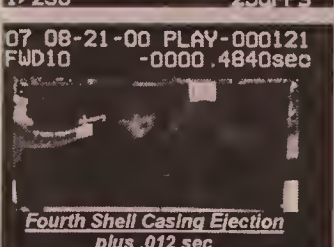
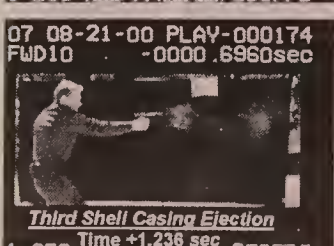
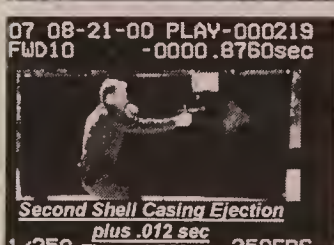
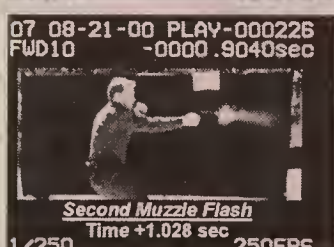
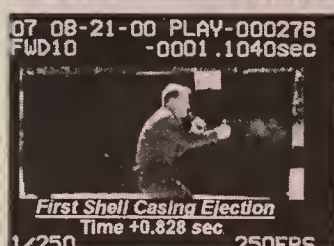
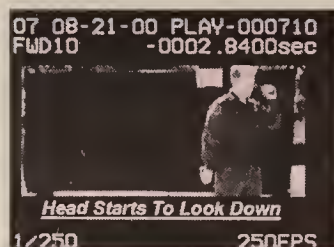
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Good cop? Bad cop?

**Foes call him a killer. Colleagues say he's a hero.
Would the real officer please stand up?**

By A. Clay Thompson



Test pattern: Alameda cop Sean Lynch reenacts the shooting of Jimmy Robert for in a test done as part of his legal defense.

It was a mundane assignment that sent veteran Alameda city cop Sean Lynch trudging through a weedy, long-abandoned railroad yard. Someone had set fire to railroad ties lying around the lot two days before. Now, a couple hours into a slow graveyard shift, Lynch was investigating.

As he tramped through the rubble-strewn field, Lynch came upon a blue 10-speed bicycle. What he didn't see right away was its owner, a 30-year-old homeless drifter named Jimmy Robert, sleeping next to his possessions — the bike and a backpack — and a minefield of drained Budweiser cans.

Less than a minute later Lynch unloaded five shots into Robert at close range. Two bullets punctured the man's cranium, ripping through his brain, probably killing him instantly.

Lynch, a brawny 38-year-old taekwon do expert, radioed in a Code 33. Man down. There was no other option, he told fellow officers as they arrived on the scene: Robert had lunged at him with a five-inch hunting knife. The killing, Lynch said, was an act of self-preservation — and the blade, lying on the ground near the body, was right there for everyone to see.

The November 1998 incident looks clear-cut: an officer under attack defended himself. But not everyone accepts Lynch's account, and here in this quiet island town the fatal encounter remains an enduring controversy. Theories about what exactly happened that night abound, discussed quietly in cafés and dining rooms, thrown out publicly at City Council meetings and on the pages of the local newspaper. Fueling speculation is the officer's history in uniform. Robert was not the first person shot by Lynch. In the past decade the cop has fired on three civilians, more than anyone else on the 111-member force.

Far more damning is the fact that Alameda recently paid out \$340,000 to settle a wrongful-death suit brought by Robert's family. The settlement came after a forensic expert charged Lynch with falsifying his account of the shooting.

At the center of the dispute is a flat-topped ex-military man who paints him-

self as an honest, hardworking cop who never wanted to do anything but help people. "For whatever reason — I don't know why to this day — this man tried to kill me," Lynch says. "He gave me no warning, and I was left to respond to what he did."

Buried beneath these competing versions of reality lies a tale of one of life's winners and one of life's losers, and quite possibly, a tragedy that didn't need to happen.

Think back to high school. Remember the guy — bookworm or outsider — who was constantly bullied, eyes blackened, head stuck in the toilet? That was Jimmy Robert.

Or it would've been, if he'd made it to the ninth grade.

Flyweight and sandy-haired as a child, Robert grew up in Alameda, the middle kid bookended by a pair of sisters, raised by working-class, flannel-wearing parents. When dad went MIA, Robert's mother, Donna, a housekeeper at Eden Medical Center in Castro Valley, married a building engineer named Paul Graham.

Nothing was ever easy. Teachers blamed his woeful school grades and lengthy disciplinary record on faulty parenting. Shrinks blamed it on attention deficit disorder.

Neighborhood kids trained their sights on him. "The older kids picked on him a lot 'cause he was so much smaller," recalls older sister Gina Sharra, 35. "I think he looked pretty much like an 11-year-old until he was 18, 19 years old. I always had to stick up for him."

He had scant interest in sports and other staples of adolescent masculinity, was attracted to stereotypically feminine pursuits: cooking, poetry, crafts. Hyper-sensitive, he was prone to tears. When a car accident killed a childhood friend, Robert was crushed and swore off driving; he never did get a driver's license.

By his early teens Robert was ready to quit school and venture out into that much fabled real world. After the boy's frazzled parents shipped him off to a group home for problem kids, Robert ran away repeatedly, formal education falling by the wayside.

As an adult he cultivated a marginal existence, roaming the country like a modern-day hobo, working the occasional cooking job, preferring to sleep under the stars — even if it meant sacking out in city parks — reading American Indian mythology and Louis L'Amour westerns. He also developed a penchant for binge drinking. The family pleaded with him to go to rehab, find steady employment, secure a permanent address.

"No matter how hard we tried or what we did to get him to settle in, get a job, straighten his life out, it was like he could handle it for six months and he was back out there again," says Donna Graham, who now lives in Pacifica. "It was just the way he liked to live."

Sharra's home was the last place Robert stayed for any length of time. He was crashing on her couch in Lemoore — a tiny Central Valley burg 200 miles south of San Francisco — earning a little money as a part-time cook at the local Applebee's. And then he fucked up.

About a month before he died, Sharra came home to find Robert, who was supposed to be minding her three children, wasted, slurring. She went off. "I should've let it go, but I had a migraine and was sick," she recounts. "I set him off by being smart-ass sister: you will discuss this with me later, and I'm disappointed in you, and so on."

Wounded, Robert split town, catching the Amtrak back to the island.

A few days before his death Robert called to apologize. "I love you, sis," he intoned.

Sharra wanted more than platitudes. "I said, 'Well, prove it to me. Go get into rehab, get a job, and prove it to me.'"

Those were the last words Sharra would share with her brother.

Lynch's flashlight caught the metallic gleam of Robert's bike. Had it not, the cop might have tripped over the man. Or maybe the two might never have met.

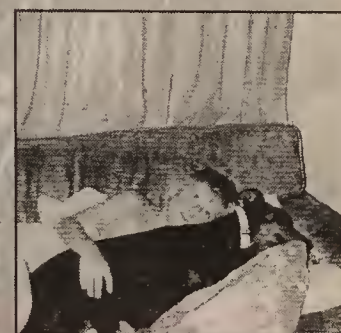
The officer's account of the shooting — given in court depositions — goes like this:

"I just walked up to the bike. You know my intent was to go up and run the seri-

al numbers, or at least examine it, see what's — what's up with the bike. And as I got up to where the bike was, I became aware of somebody on the ground."

Swathed from head to toe in a dark blue sleeping bag, the transient was roused by Lynch, who identified himself as a cop, commanded the man "to come out of the bag," and then radioed for backup.

Robert's response "was fairly hostile ... Before he even came out of the bag, there was a lot of profanity. His language wasn't slurred.... There was nothing about it that made me think he was under the influence of drugs or alcohol. He was talking quite clearly, very animatedly, [in a] very hostile tone.... He was cursing up a storm." (The coroner found that Robert's blood-alcohol level registered



well past the legal level at the time of his death.)

Get that fucking light off me, Robert spit, fully clothed in blue jeans and a yellow-and-black flannel. Get the fucking light off me.

"He was facing me, looking directly into my eyes," Lynch testified. "I thought it was possible he was going to flee or attack me."

The cop said he discreetly pulled out a telescoping metal baton and flicked it open, and suddenly Robert yanked out a knife, lunged, and in an instant was virtually "on top" of Lynch, the blade no more than a foot away from the officer's face.

"It happened very fast. I — I backed up immediately. I mean, it was — he had already acted, and I was trying to react, and I'm backing up. And at some point I drew and fired." As rapidly as he could, Lynch unleashed a fusillade of lead.

The first shot hit Robert low, in the leg or groin, causing him to lurch forward at the waist. Another round, Lynch said, hit the man in the face or head. Robert collapsed. Lynch can't recall how many rounds he popped off.

When backup arrived, the officer briefly sketched out the encounter and then, invoking his Fifth Amendment right, shut his mouth. He did so "to protect myself," he said when deposed. "I knew an investigation was pending, and I wanted it to be the most professional and fact-orientated investigation it could be. Nothing more needed to be said by me until I was formally interviewed by investigators."

Police training manuals use an iron-clad formula when it comes to the use of deadly force. If a suspect is wielding a lethal weapon — a knife, for example — the officer is expected to use a superior armament, i.e., a gun. And if the cop has to shoot, he or she is supposed to aim for the chest and fire until the suspect has stopped moving. If Robert was truly

brandishing a blade, then Lynch was simply following procedure.

David Balash doesn't buy Lynch's story. Balash, an ex-cop who spent 20 years in the Michigan State Police crime lab, was tapped by lawyers for Robert's family to make an independent inquest into the incident. (Lynch has been cleared of any wrongdoing by both the Alameda County district attorney's office and the Alameda city police.) An FBI-trained forensic scientist whose résumé reads like a Thomas Harris novel (example: analyzing the wounds of a woman bludgeoned to death and kept in a freezer for two years), Balash dug into the case, studying Lynch's testimony, testifying his gun, poring over police records, inspecting the dead man's clothing.

His review of the evidence drew him to a troubling conclusion: Robert wasn't holding the knife when Lynch shot him.

Balash didn't just challenge the officer's account of the incident; he accused the department of failing to mount a real probe into the killing. "The investigation of this shooting was very poorly handled," the forensic expert wrote in a report for the lawyers. "Critical evidence was not collected or analyzed, the scene was poorly photographed and measured, and the evidence available to investigators was clearly misinterpreted."

According to Balash:

- Lynch's uniform, which may have been stained with telling blood droplets or gunshot residue, wasn't taken into evidence.

- The location of the spent bullet casings wasn't consistent with the officer's account of backing up quickly and firing.

- Investigators didn't analyze blood-spatter evidence at the scene and on Robert's clothes.

In an interview the ex-cop details the factors that led him to question the integrity of both Lynch and the Alameda police. To start with, Balash tells me, the crime scene photos weren't "taken with

the intent of recording the scene. There was always the supposition that the police officer was attacked with a knife being held in the right hand of the victim."

Robert's final position (he was found flat on his back) bothered the investigator. By Balash's logic, if the scene had unfolded as Lynch had described it — with Robert bent forward at the waist when the fatal shots ripped through the top of his skull — then the mortally wounded man would've fallen forward. "He would've gone face first, and he would've gone into the ground like you dropped a bowling ball. Boom."

To Balash's eye the evidentiary smoking gun turned out to be a knife. The coroner found — as documented in post-mortem photos — splattered blood all over Robert's right hand. But the knife the man supposedly clutched in that gore-covered paw was stained with only one pinhead-size drop of blood. In Balash's opinion it doesn't add up: if Robert's hand was drenched in blood, then the knife he was holding would've been as well.

Drawing on this evidence, the investigator has developed an unsettling theory. He thinks Lynch fired three shots at an unarmed Robert, dropping the man to his knees. Then, Balash argues, Lynch put the final two bullets into Robert's brain, execution style, as the wounded man knelt on the ground.

Balash, peppering his comments with sarcasm and attitude throughout our conversation, leaves me with a blunt summary: "This case stinks."

San Francisco attorney Greg Fox has made a career out of defending cops against lawsuits, and he has spent much of that career deflecting legal attacks launched at Sean Lynch. Fox, ruddy complected, with a shock of white hair, has represented the officer in all three of the civil suits he has faced.

Sitting in his low-key office a couple of blocks from Fisherman's Wharf, the

lawyer characterizes Lynch as "one of the nicest, most genuine people that I have met."

A man with an apparent death wish helped attorney and cop get acquainted. It was 1990, and Lynch was responding to a high-priority alert: an armed man with a history of mental illness was threatening to gun down his estranged wife. When Lynch intervened, the suspect redirected his rage. "You better shoot me, because I'm gonna shoot you," the man said, a hand stuck in the waistband of his pants. Lynch chose the former, wounding the suspect. But the fleeing man had been bluffing: there was no gun in his pants, only a black hairbrush.

Of course, this being the Land of Litigation, the guy sued. Fox, tapped by Alameda to handle the matter, won at trial, convincing a jury that Lynch had acted reasonably and appropriately.

Round two came in 1992. A Camaro-driving suspect with a suspended license was leading Lynch and another officer on a 70-plus miles-per-hour, Cops-type car chase through Alameda. When the driver crashed near the foot of the Bay Bridge, Lynch, gun drawn, ordered the dude out of the vehicle. The suspect stepped out, plopped himself down on the ground, and then reached back into the Camaro. "Get away from the car!" the officers barked. Fearing the suspect was going for a gun, Lynch unloaded his .357 magnum, blasting the man with three shots.

The suspect, who as it turned out had no weapon, survived and filed suit. Noted Oakland cop-suer John Burris took the case, bringing it before a jury. Again Lynch was vindicated, and Fox racked up another trial victory — but the incident would dog the officer.

All of which brings us back to shooting number three, Robert's lifeless body, and Balash's interpretation of the evidence. Preparing to go to trial, Fox lined up his own cast of experts, chief among them Temple University criminologist James

Fyfe, a nationally known authority on officer-involved shootings.

Fyfe, himself an ex-cop and the star witness on behalf of the four NYPD officers accused of wrongfully slaying Amadou Diallo, put together a written retort to Balash's assertions. "It is my opinion that Mr. Robert was shot and killed because, when a police officer tripped over him in a dark lot he attacked the officer with a knife and gave the officer no alternative to shooting him," he wrote.

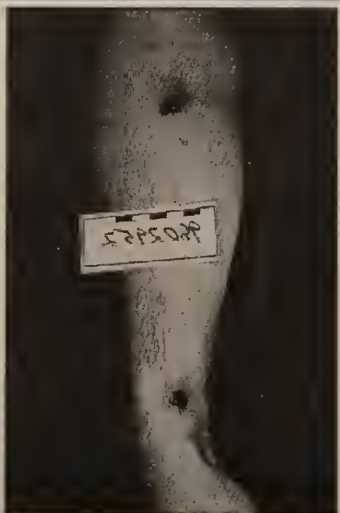
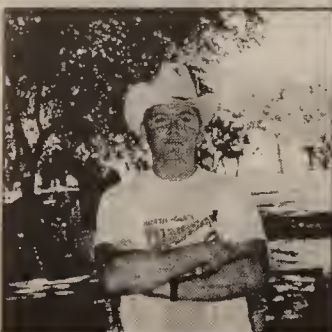
"Any reasonable and competent police investigator or administrator would have expected to find some minor differences between Officer Lynch's account and other objective evidence," Fyfe opined. "In this case, the reports of the forensic scientists do not provide any information that would lead such an investigator to disbelieve Lynch."

I run Balash's key points by Fox. What about the body? Shouldn't Robert's corpse have been found facedown? The lawyer offers a play-acted explanation. Standing, he waves a red rubber knife in my face, while I hold a rubber handgun. Fox slashes at me like Norman Bates in *Psycho*, stepping into it like a boxer, body twisting 180 degrees as the pseudo dagger arcs in front of my face. The motion would have thrown Robert to the ground shoulder first, rolling him onto his back, the lawyer says.

How about the knife — isn't the near-absence of blood on the weapon a little strange? Fox and his team of experts don't think so. "Should there have been more blood on the knife when it was found? I think that's a matter of how the knife was being held relative to the body when Mr. Robert was shot."

It's probably the contention over basic, key facts, coupled with Lynch's track record — which was certain to play badly with jurors — that prompted the city to cut a check in December 2000. According to Alameda police chief

Continued on page 18



The life and death of Jimmy Robert: Clockwise from top left, child and canine; at age 23; in 1998 with mother Donna and sisters Betty and Gina; as an adult; Gina today; Robert's bloody right hand; bullet wounds in Robert's left arm; the knife; death in a lonesome place.

GUARDIAN PHOTO OF GINA ROBERT BY FRED VERHOEVEN

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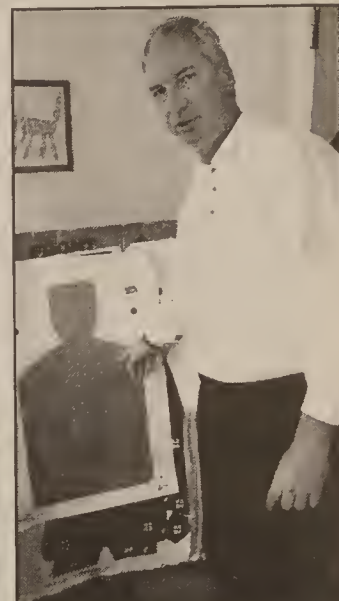
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Aftermath: Clockwise from top left,
Officer Sean Lynch describes the
fatal incident; lawyer Greg Fox
has represented Lynch in three civil
suits; Julia Sherwin and Michael Haddad
sued Lynch and the Alameda Police
Department on behalf of Robert's family.

Lynch

From page 17

Burnham Matthews, the decision to
settle out of court was “strictly a busi-
ness decision.”

If Balash is right, then you can lump
Lynch in with the worst characters in
American law enforcement — the psy-
chos who raped and tormented Abner
Louima, Los Angeles's corrupt Ram-
parts squad, and closer to home, the “Rid-
ers” in the Oakland Police Department —
and this story is yet another case study in
the abuse of power.

Which is pretty much how lawyers
Julia Sherwin and Mike Haddad see it.
Contacted by Robert's kin shortly after his
death, the Oakland-based husband-and-
wife team lodged the wrongful-death suit
against Lynch and the city in federal court
in the fall of 1999. “We went into this
not knowing whether or not Jimmy
Robert had ever pulled a knife on Officer
Lynch,” Sherwin recounts. “We needed
to look at all the facts and be open-
minded, but also as critical as possible. We
were barraged with information saying,
“There's no way this could've happened
the way Officer Lynch said it did.” The
evidence kept piling up.”

As far as Sherwin's concerned, the
Alameda P.D. was unwilling to pick up on
obvious clues. “This case from the start
was an appalling case of willful ignorance
of the facts and the evidence. This police
department was going to turn a blind
eye to what happened from the start. And
they never changed their tune.”

But when it comes to Lynch's back-
ground, one officer did change his story.
Last fall, a few weeks before hammer-
ing out the settlement pact, the lawyers
got a shock. They were deposing Alame-
da police sergeant Mark O'Connell on
the subject of Lynch's second shooting,
the 1992 car chase ordeal. O'Connell,

head of the internal affairs unit, had re-
viewed the matter at the time and decid-
ed while responding to an emergency call
in 1999.

Under oath, the sergeant now ex-
pressed second thoughts.

“I think the question I had was ‘Given
the circumstances, would any other offi-
cer or would a majority of the officers in
the Alameda Police Department act in
the same way?’ O'Connell said. “My con-
clusion was that I don't think many of us
would have acted the same way as Officer
Lynch did.”

Did Lynch's gunshots breach federal
guidelines for the use of deadly force,
Haddad inquired.

“Yes,” O'Connell answered.

What?

Let's rewind the tape and dissect this
curious little vignette. One possible ex-
planation: the sergeant authored a bogus
report back in 1992 and now, for some
unknown reason, is admitting it. Another
view, the official line of the Alameda
P.D., is that O'Connell, looking back, sim-
ply has a different take on the encounter.
Neither choice does much to instill con-
fidence in the department's system of in-
ternal checks and balances — or in Lynch.

“I was really surprised,” Haddad tells
me. “I was impressed by Officer
O'Connell, and I thought he was one of
the rare officers to break the code of si-
lence at that moment.” (O'Connell de-
clined to comment for this story.)

Classic liberals — a union print shop
makes their recycled-paper business cards
— Sherwin and Haddad are relentlessly
skeptical of authority and see conflict be-
tween the meek and powerful as a defin-
ing aspect of life in America.

Robert's sister Gina Sharra is coming
from a very different place. She's at home
in down-tempo, conservative King Coun-
ty — Bush-Cheney country for sure. At
the time her sibling was slain, Sharra, a
slight woman with springy beige hair,
was testing to become a prison guard.

Her late husband, Allen, served as a King
County sheriff's deputy until he was killed
while responding to an emergency call
in 1999.

“I'm for law enforcement, my hus-
band was law enforcement, and in a way
it's hard being on both sides.” Sharra
and I are in the living room of her two-
bedroom town house. “In a way I was
going against law enforcement [by
suing]. It was a weird feeling, a very
strange feeling.”

She cuts an impassive figure, only once
losing her composure during the course
of a probing, two-hour interview. When
it happens, Sharra shuts down, tears pool-
ing in her gray eyes for a moment, mind
stranded somewhere else.

“I'm really angry that [Lynch] is still
carrying a badge and gun. He should
have been removed a long time ago.
Someone like that shouldn't be a police
officer — to me it's really disgusting that
he's still being backed up by the depart-
ment, knowing he's taken someone's life.”

We turn toward the TV as she puts in
a videotape. It's Lynch's deposition. The
cop is talking calmly about ending her
brother's life. Sharra stares at the image
intently, lips quivering slightly. It's an
odd scene, and I feel a little uncomfort-
able, like I'm paging through someone's
diary.

Robert wasn't a violent person, had
no beef with authority — he was, on the
contrary, apt to call the cops for help.
Nobody expected him to go out in a
storm of bullets.

Sharra advances a theory of her own.
She figures Lynch asked her brother for
ID. When Robert reached for his wallet,
attached by a chain to his belt, the officer
saw a glint of steel and fired.

As Lynch fills the screen, I chew on
Sharra's dark scenario for a few minutes
before exploring other possibilities. A
couple thoughts lodge themselves un-

Continued on page 20

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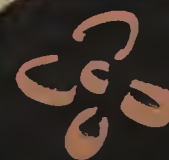
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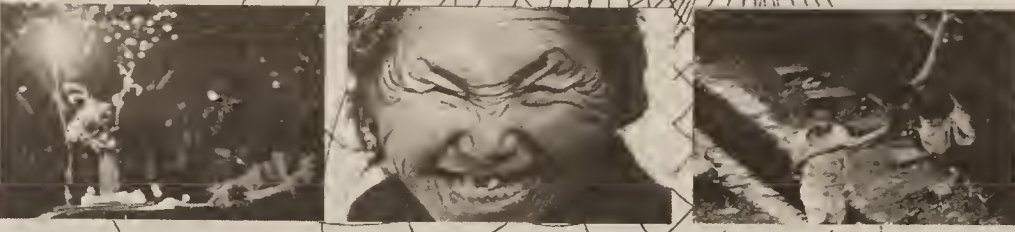
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news

cover story

Lynch

From page 18

comfortably in my head. Maybe Robert did a stupid, drunken, fatal thing, and all of this — the hypothesis, the lawsuit, the rage — is really an attempt to absolve him. And maybe, more broadly, the civil suit has become our contemporary grieving ritual.

My instincts were to contact the family and say, 'I'm sorry this happened, it's a tragedy, it was unavoidable, and I'm sorry for your loss,' Lynch tells me, words measured, tone level. "But in today's society, with the protocols that you have to face in modern police work, that was not an option."

"Nobody was the winner here. I'm grateful I survived the incident and I'm still here. To have taken a life ..." he says, voice disappearing for a moment, "is never an easy thing."

If Robert was the quintessential outsider, Lynch — personable, muscular, handsome — is his opposite number. He comes across as someone who has never had trouble making friends, who has always been able to achieve whatever goals he marked out for himself. Red hair recedes slightly from his freckled, lightly lined face; his suit fits tightly in the shoulders, the product of a lifetime of gym workouts. I was expecting a gruff, drill-sergeant type, and maybe Lynch fits that description when on duty, but here, sitting in Fox's office, his demeanor pure Midwestern civility, the officer reminds me more of a drug counselor.

Lynch was raised in a small Iowa town, did a stint in the armed forces, and followed it with a B.A. in sociology before ending up in Alameda in 1986. Within six months he was hired by the city police force and put in more than a decade as a night-shift beat cop.

Colleagues praise Lynch, now a detective, as a committed, exemplary law enforcer. "Sean is as sincere as a heart attack," Chief Matthews tells me. "He is terribly, terribly dedicated." In 1998 Lynch's fellow cops voted him Officer of the Year.

His tenor conciliatory, Lynch extends an olive branch to Robert's family. "I certainly understand their feelings. They're trying to understand something; they're trying to come to grips with a loss. That's a very hard thing to do. I do not at all begrudge them their perspective."

What does he make of Balash? "I'm not a forensic scientist. All I can say is I believe his whole perspective was to challenge as much of the investigation as he can.... And of course he's getting paid to do just that; he's getting paid to challenge these things."

"I was there, I know what happened, I know the truth of what happened. Residue on clothes and things like that — these are all details outside my province. I do know this: the people doing that [internal Alameda P.D.] investigation, I know personally. I've worked with them my entire career. These are good people, some of them are friends, some of them are not, some are just coworkers, but I have no doubt that the best investigation that could've been done was done."

Pressing, I put forth Sharra's hypothe-

sis: that he blew away Robert in a Diallo-esque mishap and lied about it. Stunned, Lynch looks like he's just been jolted with a cattle prod. "Uh, on an emotional level it's very hurtful," he says, grimacing. "That's not saying the officer made a bad call out there. They're saying that I committed one wrong act and compounded it with a deliberately criminal act in terms of trying to cover it up. That's not saying, 'Hey, officer, you were out there trying to do the best job you could, and you made a mistake.' That's saying, 'You're a murderer, and you covered it up and lied about it.' That's hard to hear. I don't care who you are. It's tough enough to take a life and have to look in the mirror when you shave every day and deal with that."

On a bleak, drizzling winter day I take the ferry from San Francisco through flat, gray waters to Alameda, heading for the spot where Lynch and Robert collided. Thick with face-high vegetation, the old Beltline rail yard sits across the street from a Kinko's-equipped strip mall, hemmed in by cottages of mid-20th-century vintage on one side, new plastic condos on the other. Wandering, I pass piles of crumbling asphalt, an abandoned water heater, the rusting, spray-painted husk of a car, emerald beer-bottle shards. Fenced off at one end lies a massive heap of oxidizing industrial detritus.

A white flash of movement registers at the periphery of my vision. A majestic, long-legged heron pokes out from a clump of swampy ferns, its S-shaped neck undulating, its vast wings ready for flight. I think of Jimmy Robert, trapped in an inhospitable world, like this wild creature picking over the dumping grounds of human society. But the analogy only goes so far. The heron is a gorgeous, graceful bird. Robert was ungainly, difficult even for loved ones to handle, a card-carrying member of America's lowest social strata.

This is the part of the story where you're expecting me to tell you what truly went down in the lonesome place where Robert died. Well, the short answer is that I don't know.

I do know that I have lingering doubts about the Alameda Police Department. I'm worried by the flip-flop of Sgt. Mark O'Connell, the internal affairs head. Frankly, it makes me wonder if some day the sergeant will decide that, actually, on second glance, Jimmy Robert really didn't have to die.

It worries me that the whole thing occurred in Alameda, a city with no civilian police-review board. I'm not sure such a body could have prevented this whole thing, but I've got to wonder, particularly since Lynch has a history of blowing holes in people.

I'm worried because forensic scientist David Balash is firmly convinced that Lynch isn't telling the truth.

Having said all that, let me offer one more scenario. In this picture, Robert, drunk and belligerent, does pull the knife. Lynch, steps back, swings the metal baton, and knocks the shit out of Robert. The next morning Robert wakes up on the cold floor of a jail cell, bruised. ♦

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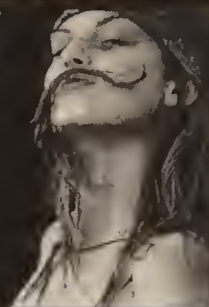
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- Replace air filter
- Inspect tires for proper wear & inflation
- Rotate tires
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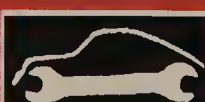
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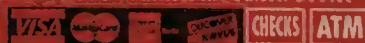
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Astronomy and its discontents

A scientist speaks out on the politics of his work. By Mark Krumholz



Stars in the making: Here we see the Trifid Nebula, a region of star formation. The bright illumination surrounding the central cloud is coming from a massive star or stellar cluster at its center.

In the 1950s the creation of the universe left the realm of myth and entered the domain of science. At that time astronomers who favored the Big Bang theory — which postulates that the universe was born in a huge explosion about 15 billion years ago — theorized that such an explosion would have left behind a faint, uniform microwave signal coming from everywhere in the sky. That signal was called “cosmic microwave background,” or CMB. And then, in 1964, Arno Penzias and Robert Wilson found the CMB.

By providing evidence for the Big Bang theory, the discovery of the CMB changed the way we see the origins of our universe. Now we know that “outer space” hasn’t been around forever. In fact, it started out rather ignominiously as a tiny, hot, dense ball that was smaller than an atom and hotter than a star’s core. This ball of stuff exploded, and things have been flying apart and cooling off ever since. Evidence for this is literally everywhere: a microwave receiver pointed anywhere in the sky can pick up the CMB. If you tune your TV to a dead channel, CMB is responsible for about a quarter of the snow you see.

Last year two teams of researchers built ultrasensitive microwave receivers, used balloons to fly them to the edge of the atmosphere, and made incredibly sensitive observations of the CMB. They were able to measure the size and spacing of tiny irregularities in it, which offered them a powerful tool for understanding the composition of the universe. In essence, what they found indicated that the universe will continue to expand forever. Ultimately, the stars will burn out, and the cosmos will grow dark. If certain particle physics theories are to be believed, even the atoms themselves will eventually fall apart. There will be nothing left but an expanding,

thinning sea of faint radiation and cold, inert matter.

Massive explosions and chilling deaths aside, what’s really interesting about all this is that scientists like myself are given the authority to tell stories — accepted as “fact” — about the origins of time, space, and life as we know it. The way we answer the question “What is our place in the universe?” affects the character of our civilization far beyond the bounds of ivory tower science. Because we can provide answers to the big questions, astronomers have social power. And social power is inevitably political, especially when things like atomic bombs and the ownership of the human genome are at stake.

The power we scientists have, therefore, confers on us an unavoidable ethical obligation to be responsible citizens. But how can a group of isolated intellectuals become answerable to the masses of people whose knowledge of science may not extend much beyond the occasional *Nova* special on TV? There is no easy solution. I would argue that if scientists wish to have a progressive impact on their world — and often they do — their best course would be to focus on their work as educators and activists. Pure academic research is important, but we can’t redefine the universe without educating the people who live in it.

The scientific mystique

My work is a very small piece of astronomy, and an even smaller piece of the entire scientific worldview. I study the formation of massive stars. I may succeed in figuring out why, for example, stars 50 times more massive than our sun form very rarely, and why those much more than 100 times larger never seem to form at all. While I am not a Newton or a Galileo, and my work is clearly not about to start a philosophical

revolution, at times I feel like people think I’m some sort of priest. Strangers ask me questions about how the universe is ordered and expect me to give them the authoritative, “scientific” answer. Faced with this expectation, it’s very easy to slip into the kind of mystical scientific language you find everywhere in popular magazines, where astronomers talk about “seeing the face of God” in the stars, or describe their work as a holy quest for Truth.

Characterizing our work as finding God or discovering the truth obscures rather than clarifies. Frank Shu, a professor of astronomy at UC Berkeley and one of the most respected astronomers working today, put it to me this way: “I was frankly embarrassed when prominent people like Stephen Hawking started talking about ‘knowing the mind of God.’ That kind of talk is not necessary, and it adds a level of pomposity.... Scientists should keep religion and science separate in their work.”

George Smoot, a professor of physics at UC Berkeley, involuntarily (I hope) provided an example of how religious language can go awry. He was one of the principal architects of the Cosmic Background Explorer (COBE) satellite, which first discovered the irregularities in the CMB that today tell us about the fate of the universe.

COBE helped answer an important question: If the universe started out as a homogeneous ball, how did the scattered chunks of matter we see in space today, the vast clusters and filaments of galaxies, form? Our answer is that quantum fluctuations created minute irregularities in the very early universe. Over the last 15 billion years, gravity has amplified these irregularities, pulling matter together into clusters that drift further and further apart and thus create more empty space. The CMB is a snap-

shot of this process: its irregularities are the seeds from which all the galaxies grew. This was indeed an awesome discovery, and Smoot likened it to seeing “the face of God.”

Last year a pair of Jehovah’s Witnesses stopped by my door and attempted to convince me that modern science had proved the existence of God and shown that the universe is 6,000 years old. Their “proof” was a pamphlet prominently featuring Smoot’s remark. This sort of thing happens because science described in religious terms emulates the worst features of religion. When Hawking says that we know “the mind of God,” or cosmologist Steven Weinberg titles a popular book *Dreams of a Final Theory*, they imply that science is about to discover how the world “really” is.

History, though, is littered with examples of scientists who thought themselves on the verge of explaining everything, only to have the entire edifice come crashing down. Physicists at the end of the 19th century had excellent theories for motion, electromagnetism, and thermodynamics. Some thought all of the problems in science were solved — less than a decade before relativity and quantum mechanics turned physics on its head.

Progressive scientists — those of us who don’t want to veer into mystical terrain — must be honest about the possible problems with our work. What we discover only provides good working descriptions of reality. Sure, these descriptions are getting more accurate, but they will never be final truths.

Astronomy and the public

Just because astronomers should avoid religious terms, though, doesn’t mean we shouldn’t talk about science with profound appreciation for its beauty.

Continued on page 25

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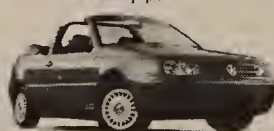
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Astronomy

From page 23

Being able to speculate about the fate of the universe (and actually have some idea of what you're talking about) is just plain cool, and there's no reason it should be restricted to astronomers. Scientists should involve the public in their work as much as artists or musicians do.

The American Museum of Natural History in New York provides an example of how this can be done. In addition to being educational, popular, and a lot of fun, the museum houses excellent research departments. The astrophysicists on staff help design exhibits and planetarium shows. Unfortunately, this sort of effort to make science accessible is rare. At the universities and labs where most scientists work, research is all that matters. In fields with immediate commercial prospects, such as chemical engineering or molecular biology, corporate-university partnerships discourage activities, such as teaching, that don't show a profit. Even more "academic" departments such as astronomy and physics grant tenure and promotions based almost solely on research.

The structure of academia forces progressive scientists to choose between their convictions and their careers. Teaching and outreach don't help on the job market, and they reduce the amount of time available for writing papers. The more conscientious of my colleagues ignore this pressure and work with students in elementary schools, give lectures, and engage the public in other ways.

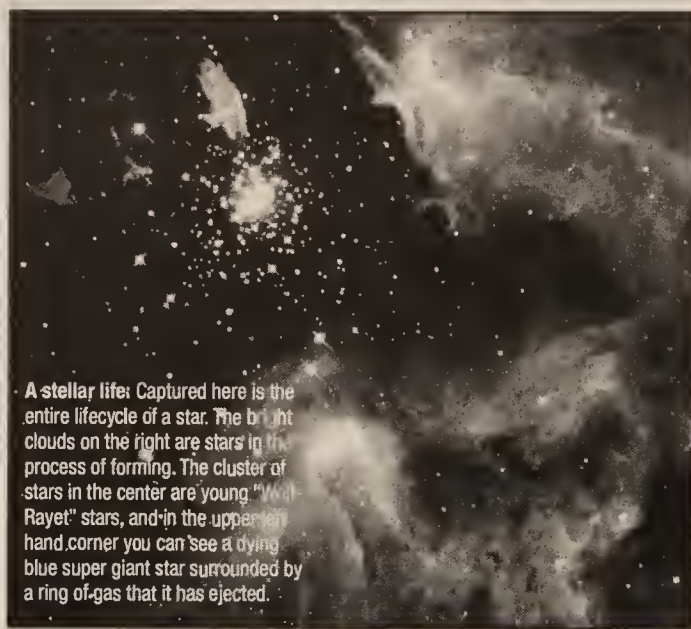
Sadly, though, many scientists simply don't see this type of outreach as part of their job. Among some there is almost a contempt for the "popularizers" — in 1992 Carl Sagan was rejected for membership in the National Academy of the Sciences partly for this reason. I believe this disparaging attitude toward community outreach will change only when the current professors, those who make the hiring and tenure decisions, decide that public involvement is worthwhile.

The dangers of pseudoscience

The current disconnect between working scientists and the public does more than deny people access to fascinating ideas. It also leaves people hungry for knowledge about their world, and this makes them vulnerable to being misled by superstitions masquerading as science. In other words, when real science exits the public sphere, pseudoscience fills the void. Carl Sagan estimated that there are 10 times as many astrologers as astronomers in the United States today.

To combat ignorance, I believe it is crucial for scientists to step up to the mic and tell people what they may not want to hear: astrology doesn't work; neither prayer nor crystals can cure cancer; antimissile systems have a record of failure. Of course, it's important to make these claims with sensitivity to people's deeply held beliefs. The goal should be to convince, and supercilious denunciations of other people's beliefs makes it harder to win converts.

James Randi, an expert in debunking paranormal claims, provides a model



A stellar life: Captured here is the entire lifecycle of a star. The bright clouds on the right are stars in the process of forming. The cluster of stars in the center are young "Woolly-Rayet" stars, and in the upper right hand corner you can see a dying blue super giant star surrounded by a ring of gas that it has ejected.

worth following. He asked a group of high school students if they believed in astrology. About half said yes. Then he handed the students envelopes, saying that they contained personal horoscopes cast using each student's birthdate. After reading their horoscopes, about two-thirds of the students expressed a belief in astrology. They had changed their opinions because they recognized themselves in the horoscopes' personality descriptions. Randi then asked the students to exchange horoscopes. They were all identical, but written so vaguely that anyone would see aspects of themselves.

After that, astrology had few adherents among the students. Randi's example is useful because he made his point without lecturing, by simply laying out the facts and letting the audience draw its own conclusions. The problem with astrology and other pseudoscientific beliefs isn't that they are false (any more than astronomy is true), but that science is a much more effective tool than pseudoscience for solving the real challenges our society faces.

Environmental politics provides us with more striking examples of the importance of keeping the public scientifically literate. Certain environmental groups recently began warning about the dangers of cell phones, a conclusion they reached based entirely on what amounts to urban legends. The fact is that cell phones transmit considerably less radiation than one absorbs by taking a walk outside on a clear day.

There is no credible empirical evidence that cell phones cause cancer, and there are excellent theoretical reasons to believe they do not. Ultraviolet and X-ray radiation can cause cancer because the photons (particles of light) that constitute them carry enough energy to break chemical bonds and thereby damage DNA. Cell phones, however, use much lower-energy photons, too weak to break any known chemical bond. All they can do is heat something up, and, as anyone who has ever used a cell phone knows, they don't heat anything up very much.

Like many scientists, I consider myself an environmentalist, which is why

cell phone scares and the like bother me. They decrease the credibility of environmentalists' warnings about real threats such as global warming, and they prevent us from taking advantage of beneficial technologies. Astronomy professor Shu goes a step farther, arguing, "There has been a lot of misinformation as to what causes a lot of these environmental problems. The biggest one is nuclear energy. You can't have high production and low pollution without going the nuclear route."

I don't necessarily agree with Shu about nuclear power. I do, however, think that arguing for unpopular positions like this is something that scientists ought to be doing with far more regularity.

The path to scientific activism

Hiroshima is a reminder that where science is concerned, the stakes are high. Professor Joseph Rotblat, one of the founders of the Pugwash Conferences on Science and World Affairs and winner of the 1995 Nobel Peace Prize, recalls, "The bomb was used against civilian populations as soon as it was developed. I decided at that stage that I wanted to devote myself to preventing this from happening again."

Kurt Gottfried, professor emeritus of physics at Cornell, cofounded the Union of Concerned Scientists, an environmental and disarmament group. He argues that "scientists' expertise gives them an obligation. Science is an enormously powerful engine of new knowledge. That always has the potential for destruction."

Scientific activism is based on the idea that scientists need to take responsibility for the technologies they produce. But it can be difficult to see the possible connections between abstract research and applications. For example, I'm helping to produce new technology in my work on how massive stars are born. Stars form when cool interstellar gas clouds collapse under their own gravity. Most of the time this process results in a star about the size of our sun. Very rarely, though, a giant star 10 or even 100 times that big forms instead. These massive stars are tremendously important: they

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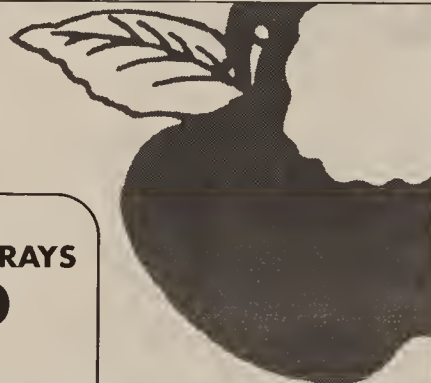
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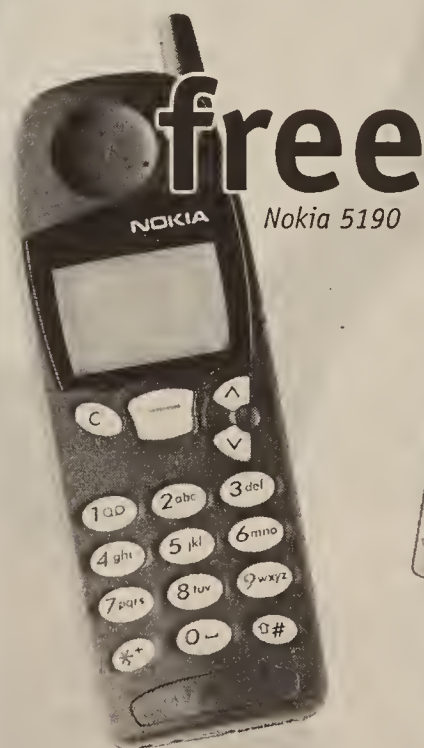
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Astronomy

From page 25

end their lives in enormous explosions that seed the universe with the heavy elements, like carbon and oxygen, out of which the earth and its inhabitants are made. To figure out how all this works, I'm building a computer simulation of massive star formation, which means developing new technology.

I'll admit that I can't see any practical applications of my work in the near future. I asked Gottfried how people in my situation can be responsible about the technologies we create. Part of his answer was that we must keep an eye on potential applications so we aren't caught by surprise: "You can't tell. You may discover something from looking at some quasar that is translatable into something in the lab that could be very beneficial or the opposite. My own view would be that you have to be aware of the general trends in society and the history of these things and be aware that there are potentials there. Don't be too narrow about it."

A second step that progressively minded scientists must take is organizing within the scientific community. The fight over Ronald Reagan's Star Wars program demonstrates the possibilities. Ten thousand scientists and engineers publicly pledged that they would not work on the project. Gottfried recalls that "most people in Congress didn't know anything about these things. Just getting them familiar with them was very important. Before long there were quite a few people who became very sophisticated about evaluating what the Pentagon was telling them." In the end, opposition from the scientific community helped temporarily shelve the program.

Because the scientific community is tightly knit and international, when it is organized it can change the practice of science across corporate, political, and national boundaries. If it is not organized, though, there will always be individual scientists willing to do dangerous research. Shu argues that "what you really need is the world community of scientists to agree on a course of action. These problems can't be approached unilaterally." To this end, progressive scientists must speak to their peers and continually raise ethical questions about their own and others' research.

Professor Rotblat sees medicine as a possible model: "We should set up ethical committees for different areas of science. If medical researchers want to do research, they are not allowed to proceed without approval of an ethics committee." The biggest challenge for my generation, Rotblat argues, is "the problem of how science is becoming distorted because it is motivated by financial gains." Gottfried chimes in, "The biology community has shown very little interest in what might be done with modern genetic engineering. There is nothing comparable to the physics community's interest in nuclear weapons. We don't know what it will take to get them mobilized. If I knew, I would be engaged in doing it. It may be that you need something like Hiroshima."

Nonscientists have good reason to be concerned about science too.

While scientific progress alone will not solve problems of poverty, inequality, and environmental degradation, all these problems almost certainly are insoluble without science. At the same time, science made to

serve government arms programs or environmentally irresponsible businesses can make all of these problems infinitely worse.

The public's best defense is to be informed and to call on scientists to account for their actions. For example, the watchdog group Tri-Valley Citizens

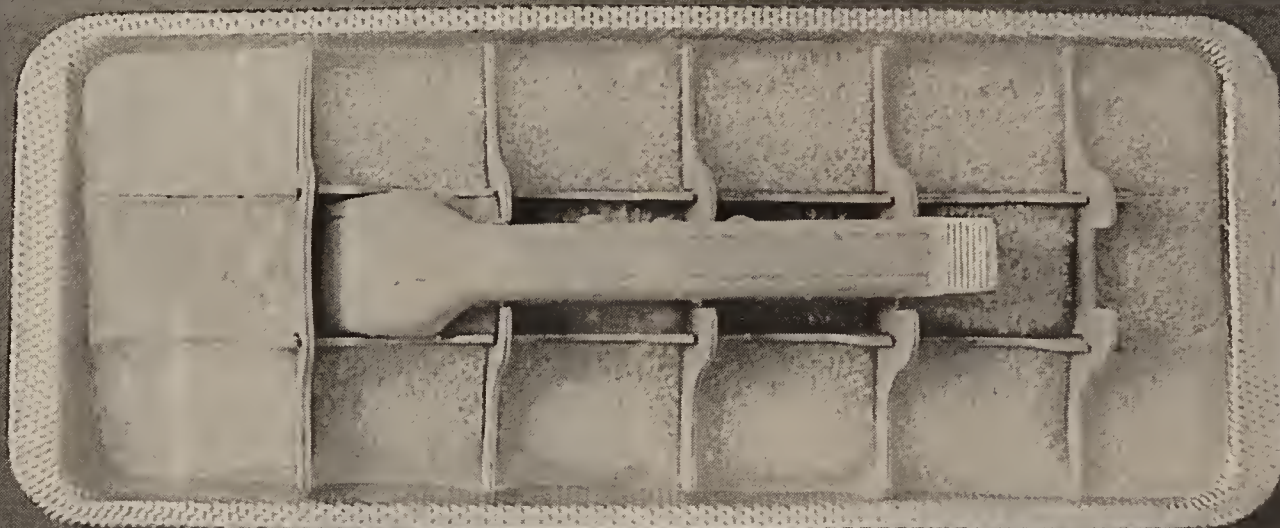
Against a Radioactive Environment combines public action with scientific analysis by calling attention to environmental problems at Lawrence Livermore National Lab. In 1990 the group helped defeat a proposal to build a potentially dangerous radioactive waste incinerator at the lab. Successes like this are

only possible if members of the public get informed and insist that scientists be accountable to the world they hope to describe. ♦

Mark Krumholz is a graduate student, union organizer, and researcher in astrophysics at UC Berkeley.

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ask isadora
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If mama only knew

Q: For almost two years I have been sleeping and doing sex activities with this guy. We really enjoy each other's company — not only sexually, but just being together. The past year I have fallen in love with him, and he with me, but we have to keep this relationship a secret. Why? We are family (cousins). Our family would kill us if they ever found out. We didn't know each other when we were growing up. I was raised in this country and he was raised in our native country. We met when he came here, got to know each other, then this secret love affair started. We can't help the way we feel for each other. We know we can't be together the way we want to be. We both still want to do what we do for a while although we know we shouldn't. What should we do?

A: Stop seeing each other and suffer the pains of parting, or keep on and risk the consequences. What else is there besides stopping or continuing? You don't say how old you are or anything about the customs of your culture, both of which are major influences on the situation. In many cultures it's quite usual for cousins to marry, and laws here differ from state to state on how close is a too-close blood connection. I suggest you two sit down, perhaps with a trusted third party, and weigh your options carefully. If you decide to continue your relationship, maybe this person could help you pave the way to being open with your family.

Q: I am a healthy, middle-aged, reasonably good-looking man who doesn't have a problem meeting women. I have a hot button, though, and I would like very much if the woman I was seeing would push it. I love a clean, hairless pussy. Wouldn't it be great if I could spend the rest of my life with a woman with a bare pussy? I wouldn't care if her head was bald, as long as her body was too. I would be happy and try to make her happy, too. But I could never ask a woman to shave daily. I know from experience how much time and care it takes. Most women would probably tire of the task and soon resent it. There are, however, women already hairless who don't have to do anything to maintain their baldness. I believe the condition is called alopecia areata. I think you can see where I'm going with this. Wouldn't it be nice if I could meet a group of women knowing that each has what I want and find one that I have a personal connection with? Do I dare let them be aware of the nature of my interest? After all, a bald woman might feel freakish and unattractive, but I could make her feel beautiful and desirable. I don't have a computer so I don't know if there is anything on the Net. Do your readers have any suggestions?

A: Public libraries have computers, or a friend could do a search for you. Perhaps you or a woman friend could scout out the public baths or clothing-optional clubs or beaches. As I see it, however, this is a perfect situation for a personal ad stating exactly what you want. You'll be surprised how many women already keep themselves shaved or would be happy to for their man ... particularly if you helped with the, er, housekeeping tasks.

Q: I am dating this man, and when we are intimate he has a hard time ejaculating. His erection stays, but he just doesn't come. Do you have any suggestions on how I can cause him to ejaculate? I've tried oral sex. I basically know his weak spots. But for some reason he gets almost to the point of ejaculating, and it just doesn't happen. He and I both think it's just in his mind. He says this happened in his last relationship. But I want to make sure that he's satisfied when we are intimate. Do you have any suggestions?

A: This is not "just" in his mind. It is a psychological problem. How big of one depends on how you and he look at it. The professional diagnostic manual would call his problem "retarded ejaculation." The rest of us might say he's "come shy," like pee shy, only different. The easiest thing for both of you would be for you to ask him whether he is satisfied and to believe him if he says yes. You can ask him if there is anything more or else he would like you to do and believe him if he says no. You might suggest he bring himself off at the end of a sexual encounter, but he may not be able to in your presence. In any case, this issue is his to resolve when he learns to relax and trust you and/or to ask for exactly what he needs to let go. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.asksadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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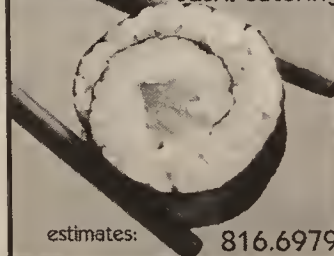
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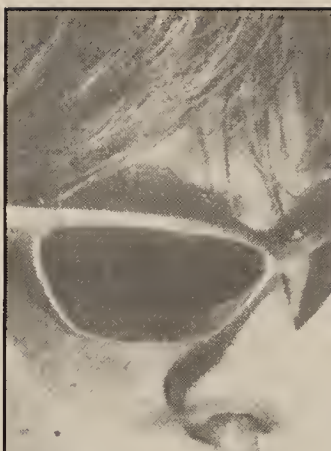
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culture

techsploitation
by annalee newitz

The good Doctor

There have been a lot of Doctor Whos, but so far I've only become acquainted with two. After watching several episodes of the infamously cheesy British time-travel TV show *Doctor Who*, I've gotten to know the first doctor — a sort of wispy mad scientist played by somebody whose name I could look up online if I weren't so lazy — and Tom Baker, the Jelly Baby-popping, scarf-wearing hippie type whose 1970s doctor is often hailed by fans as the best one.

Although I travel in the kinds of circles where you hear about *Doctor Who* on a pretty regular basis, I hadn't actually watched any of it until quite recently. Partly this was just my general mistrust of British science fiction, which always strikes me as either woefully dated, like Hammer Studios' Quatermass trilogy, or unforgivably intellectual, like Iain Banks's writing. But now that I've overcome my prejudices and started consuming old episodes of *Doctor Who*, I just can't get enough.

How do I love the good doctor? Let me count the ways.

1. The Phone Booth Long before boy bimbos Bill and Ted penetrated the time stream in a phone booth, the doctor was cruising through temporal anomalies galore in the TARDIS, a tiny British-style phone booth, or "police box," whose interior is enormous thanks to some sort of Time Lord transdimensional engineering nonsense. For Americans like myself, whose first fantasies of spaceship technology came from watching that loooooong shot of an impossibly large vessel floating overhead in the opening scene of *Star Wars*, nothing could be more refreshing than an S.F. show that isn't afraid to chuck its big old ships in favor of a good joke.

2. Time Travel The doctor fights for justice throughout space and time, which makes his adventures weirder, smarter, and more epic than either *Quantum Leap* or *Star Trek*. Plus, it means that he can pick up his traveling companions from anywhere, including 1960s Britain or 1,000,000 B.C. on an alien world (please don't ask how you can have 1,000,000 B.C. on an alien world).

3. Robots Any geek who has ever heard another geek exclaim, "Exterminate!" in a voice both squeaky and menacing knows precisely why the robots on *Doctor Who* are better than *Voyager*'s Seven of Nine, even if they don't have her admittedly distracting breasts. On *Doctor Who* our greatest enemies are the Daleks, a race of cybermutants whose resemblance to wheeled mailboxes wearing leather and studs is endlessly amusing. Their rallying cry is, you guessed it, "Exterminate!"

4. The Scarf Tom Baker's doctor was famous for wearing what looks like a 12-foot striped scarf that serves absolutely no function whatsoever. It so happens that a couple of years ago I bought a similar scarf in Berkeley and have been plagued ever since by people asking, "Is that a Doctor Who scarf?" Scarves are, after all, a very important component of time travel.

5. Foo of Death It seems like practically every *Doctor Who* episode is called "Robots of Death" or "City of Death" or "Planet of Death" or "Seeds of Death" or something equally sweeping and 1950s pulp paperbacksque. When you're coding something and need a quick random placeholder word or chunk of data, often the word "foo" is artfully deployed to perform that function. If we apply the same rules to *Doctor Who*, we could probably just rename every episode "Foo of Death." Other possible titles: "The Curse of Foo" or "Planet of Foo" or "Time Foo."

6. Naughty Bureaucrats In my current favorite *Doctor Who* adventure, "The Sunmakers," we're introduced to some of the most evil beasts in the universe: bureaucrats on Pluto. This episode, in which the doctor is threatened with being cited for the "irregularity" of landing the TARDIS on top of a government building, could practically have been written by sociologist Max Weber. Weber is famous for — among other things — exploring the connection between religious feeling and bureaucratic oppression. In "The Sunmakers" our gleefully sadistic villains are constantly saying, "Praise the Company!" It reminds me of life at a large corporation like Cisco or something.

7. Quantity You can't argue with something like quantity, especially if you're a science fiction fan. The sheer volume of *Doctor Who* episodes (the show ran from 1963 to 1996) makes it an incredibly satisfying show, because the fact is, the more you love it, the more there is to love. You could watch "Foo of Death" for literally years on end without running out of new material. Some channel somewhere is always showing *Doctor Who*, and most video stores will have a big selection of the best adventures on tape.

Now all I want to do is lie in bed and watch the doctor eat Jelly Babies all day long. ❖

Annalee Newitz (drwho@techsploitation.com) is a surly media nerd who spent most of the last week watching nothing but *Doctor Who*. Her column also appears in *Metro*, *Silicon Valley's* weekly newspaper.

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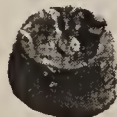
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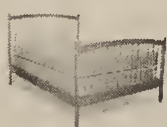
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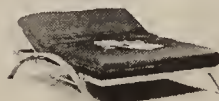
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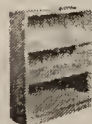
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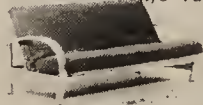
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culture

travel
 by jeff wareham

Lost weekend

Our destination was Los Angeles. We left San Francisco around 10 a.m. on a Thursday, racing the sun with our focus on the southland and all its treasures. The Grapevine had just reopened the day before, after a snow closure, and the mountains were still completely blanketed in white. Rory, Emily, and I were trying to get to L.A. by 7 p.m. to catch the premiere of *Rise*, a flick featured in this year's Santa Monica International Film Festival.

There was something wrong with the sound when we got to the theater, so we had time to chat, drink the free Killians, and run across the street to grab sandwiches. When the film finally started, the anticipation was palpable. *Rise* is a documentary that explores the rave subculture in New Orleans. It follows the antics of Disco Donnie, the scene's promoter-king and capital wild man.

The cinematography was amazing: sweeping dance floor shots, candid interviews, and motion infinitely more beautiful than the choreographed scenes in *Groove and Go*. The soundtrack was mixed by Josh Wink and synched perfectly to the energy lighting up the screen. Other notable DJs caught on tape included Paul Van Dyke, Adam Freeland, QBert, and Yagafrog.

The after-party was on Santa Monica Pier and had Marques Wyatt of Om Records spinning. While everyone was dancing, someone set up a screen, and we were treated to another film, slightly off the festival's schedule. In grainy night vision, we saw three perpetrators scaling fences in an attempt to break into an unidentified compound. Once inside, they ripped off their green coveralls and revealed the suits they were wearing underneath. As they rounded the corner of the building, we realized they had just broken into the Playboy Mansion on New Year's Eve. They had royally crashed the party. They danced, cajoled, propositioned, and generally annoyed the likes of Jennifer Lopez, Fred Durst, and Hef himself. This flick has got my vote for best execution of a fiendishly brilliant plan.

The night ended in a haze. Had dinner next to Adam Corolla and Jimmy Kimmel from *The Man Show*. Delicious lasagna. Listened to them talk about the health benefits of cooking with olive oil versus bacon fat. Hung out in Venice for 24 hours. Explored the very ill-conceived canals that Abbot Kinney dug 80 years ago. Had new brake pads put on the car. Saturday evening was spent wandering, and I got lost walking on Franklin Boulevard. While crossing an intersection, a brightness caught my attention and I looked up toward the Hollywood hills. My gaze was met by an incredible full moon. Too full. Way too full, actually, and hanging from a huge crane. Only in Hollywood can you find your way by the light of the fake moon.

Sunday night. After smoking bowls on the 405, we were late getting to West L.A. and arrived at the UCLA campus at 5:30 p.m. for the 6 p.m. screening of *Wave Twisters*. I knew we were in trouble when I saw the mob of 900 students who had been standing in line for four hours to see this movie. And they were there for good reason: this was (supposedly) the only West Coast showing until its national release. We somehow managed to get in and found seats as people started to fill up the room.

Qbert took the stage, and instead of announcing the show or saying hello, he tried to explain that they had accidentally given out eight mysterious videocassettes and needed them returned ... now. A few people brought up the tapes they had grabbed out of the free shwag bin, but as soon as Yagafrog started bribing the remaining tape-holders with Invisibl Skratch Piklz needle cases, everyone realized that whatever was on those tapes was the superdope underground shit, maybe even the movie itself. Needless to say, no more tapes were returned.

Finally the show started, and we were treated to some fat-ass hip-hop tracks laid down by DJ Kaos, otherwise known as Double-K from L.A.'s own People Under the Stairs. The performances were meant to represent all the aspects of hip-hop and included a group of break-dancers billed as b-boy Ivan, who set the stage on fire; a beatboxer named Scratchie; and some local UCLA MCs.

After all the warm-up, QBert took the tables and gave a little instructional seminar on how to shred records and make crowds weep with excitement. Even after hearing him a thousand times on his albums, it was an amazing thing to see him cut and manipulate sound live. He is clearly not mortal.

When *Wave Twisters* finally started, the crowd, stretched to the limit of anticipation, fell gladly into its embrace and was not released until the credits rolled. What an amazing flick! Groundbreaking. Like *Superfriends* meets *Style Wars*. Nonstop and cut with a razor-sharp edge, the story pits the power of the "lost arts" of hip-hop against the forces that wish to silence this form of expression.

I had never seen a movie in which the images were directly inspired by the soundtrack. The synching of Doug Cunningham's sweet street art with QBert's epileptic sound manipulations was flawless. It was as if *Heavy Metal* had been resurrected and refitted with a take-no-shit attitude for 2001. The images from *Wave Twisters* danced in my head for days after we got back from L.A., and I felt like I had glimpsed the future: syncope turntable pioneers attacking the populace with shit too ill to be ignored. ❖

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The power of one

By Paul Reidinger

OneAsia. That's a lot of Asia. But then, there's a lot of Asia, from Gaza to Kyoto, Murmansk to Singapore. Can a restaurant, any restaurant — even one ambitiously named OneAsia — hope to do justice to the culinary traditions of the world's biggest continent?

That remains an open question, since OneAsia's Asia is the one most of us think of when we think of Asia. Here in occidental-land, Asia is everything that lies on or east of the India-China axis: Korea, Vietnam, Indonesia, Thailand. The Middle East — with its falafel and dolma and pita and lamb shawarma and all the rest — is, for us, another world, part of Asia physically (I make here a hugely hopeful assumption about a population a large percentage of whom are unable to locate their own nation on a globe) but not metaphysically.

The distinction doesn't make a lot of sense, but it does provide a useful boundary for OneAsia's menu, which otherwise might spin off into a vast chaos of borscht egg rolls or other horrors. As it stands, the menu will look familiar to anyone who's eaten recently at Straits Cafe or Ponzu. If the food has a core, it's Chinese — lots of stir-fries and noodle dishes — with little dabs of influence from places at the borders of the Middle Kingdom.

From Thailand, for instance, which provides the red curry sauce for a lunchtime seafood trio of Chilean sea bass, prawns, and scallops (\$8.95). Red is slightly misleading, since the sauce is mostly coconut milk, but it does exhale the beguiling fumes of galangal and kaffir lime leaves.

Or how about ahi poke, essentially a tuna tartare enlivened with cucumbers, onion, tomatoes, cilantro, and a sesame vinaigrette and served with feather-light crisps of flash-fried egg-roll wrapper (\$6.75)? A fabulous dish and, being Hawaiian, probably the menu's greatest ideological stretch. Of course, Hawaii, despite its American strip-mall overlay, is at its core a Pacific island culture that has at least as much in common with the Philippines as with California.

Both lunch and dinner menus are rich in those earthy staples of Far Eastern cooking, rolls and noodles. We found the garlic egg noodles (\$5.95) — glamorously served in a small stainless steel wok — to be nothing short of addictive: creamy, soft, and with just the right punch of garlic. A slight case of overcomplication, however, set in on the Ming dynasty crisped rolls (\$5.95), an orgy of the kitchen's favorite ingredients (prawns, crabsticks, pork, and glass noodles, among other things) that amounted to a splendid incoherence inside beautiful golden cylinders cut on the bias. Better, because simpler and more direct, were the crispy mu shu vegetarian rolls (\$4.95 or included in the lunch specials), which emphasized the wintry richness of mushrooms.

The bigger dishes (from the "More!More!More!!" category on the sex-crazed bill of fare; appetizers are "Foreplay," desserts "Afterglow") reflect an ambition and style that would cost at least twice as much at most places. Lemongrass and honey salmon stir-fry (\$9.95), for instance, was indeed "aromatic," as the de-

scription promised — an unusual combination of ingredients (including star anise) that merged into a peppery, almost barbecue-like sauce. The fish itself, alas (one big chunk of filet), was markedly overcooked.

But no such misstep marred the chili prawns (\$9.50), nearly a dozen of which swam in a coarse ragout of onion and red pepper, with asparagus spears and chunks of tofu lolling in the shallows at the edge of the plate.

Owner Peter Chua, who functions both as host and server, opened OneAsia late last year, and in its three months of life the restaurant already seems to have found its feet as a lunch destination. Walk in at noontime on a weekday and you're likely to find contingents from the nearby state and federal office buildings, drawn by the restaurant's unmistakable San Francisco bistro aura — the flan-colored walls and travel posters, the mezzanine, the wine list, the Asian beers.

But at night the Dr. Jekyll neighborhood turns distinctly more Mr. Hyde-ish, and OneAsia's dinner business reflects that. All the more reason to go. Street parking isn't difficult, you can walk in and get a table, and afterward you can walk 10 brisk minutes to the symphony or the Herbst, happy in the knowledge that you've paid (a lot) less and gotten more — a good chunk of Asia, though not, thankfully, all of it. ♦

OneAsia Restaurant. 637 Larkin (at Ellis), S.F. (415) 775-1318. Lunch: Mon.-Fri., 11 a.m.-2:30 p.m. Dinner: Tues.-Sun., 5:30-9:30 p.m. Master-Card, Visa. Comfortable noise level. Wheelchair accessible.

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Name that price

Idoubt I'm the only one waiting for a certain thump — the sound of the other shoe dropping from the spent legs of our venal mayor's funny-money juggernaut, a.k.a. the "dot-com boom." The only booms one has noticed lately are those caused by bodies hitting the economic floor, or the road, as the case may be, since dot-commers tend to be young, and the young, in times of distress, just pack their belongings into some cardboard boxes, heave them into the back of the Volkswagen, and head off down the next happy trail.

Restaurant prices. Surely these will be affected (to the advantage of diners) by the economic implosion, the crumbling of the Nasdaq, the fact that there are probably fewer people here than a year ago (lots and lots of "for rent" signs around town these days, have you noticed?) and they have less money to squander at show-off restaurants. But there have been, so far, tantalizingly few signs.

One of the more promising can be found at V, a new restaurant in the Orchard Hotel (665 Bush at Powell, 415-837-1680) where Denis Soriano serves as chef. Until recently Soriano presided over the kitchen at Grand Café, which was many lovely things, but not a haven for the budget-conscious. So V's gimmick — letting diners name their own prices for what they order — is telling.

It is a bit Priceline.com-ish, though without (so far) the promotional presence of the indescribably hammy William Shatner. But the powers that be at V are not fools; they have limited their exposure. After a 10-day inaugural run in mid February, V now offers its name-your-own-price menu every Wednesday evening.

So far, according to V general manager Tom Fichera, diners have chosen prices that are remarkably true to the restaurant's regular prices. In part, no doubt, this congruence reflects the restaurant's overall performance; also, what diners are charged at comparable restaurants (there being an informal oligarchy of pricing); also, the fact that, while diners do not know the regular prices when ordering, they are shown them, as a "guide" — with, certainly, an element of polite coercion — when deciding what to pay.

One of the arrangement's tender mercies is that the restaurant will not charge more than its regular prices, even when diners write down numbers higher than those on the menu. So you cannot lose. Perhaps that explains why so few people seem bent on winning. Fichera says that almost no one has tried to take advantage of the system so far; the only issue has been lower-end appetizers, where diners are knocking off a buck or two. But then, there are times in the economic cycle when a buck or two can make a difference.

Paul Reidinger
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Fusion: OneAsia chef Noraya M.Y. Wilson's menu travels from Chinese stir-fries to Thai curries to Hawaiian fish dishes in its attempt to cover a continent and beyond.

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dine **cheap eats**
by dan leone

Hungary man

If anyone wants to buy my house and be my landlordlady person, now's the time, because it's up for sale. My current landlordlady person is bailing for greener pastures: down the peninsula somewhere, he told me, where they don't have rent control. He went on, railing against San Francisco's unreasonable and unfair rent-control laws, I guess expecting me to commiserate with him (even though those god-durned rent-control laws were saving me from a 43 percent increase he was trying to get away with on our garage space, as we spoke). Sometimes the cluelessness of yuppiedom amuses the beans out of me, and sometimes it horrifies me. Our nice-guy-wanna-be landlordlady person is the quintessential yuppie, and a lot of the potential future landlordlady people who strolled in and out of our open building during the first open house last week seemed pretty damned quintessential in their own rights.

I know because I sat in Dog Shit Park and watched them. At first I was worried that Weirido-the-Cat might try and make her big escape, what with all the open doors. But then I started to wonder what was to prevent one of these unescorted browsers from walking out with some of our stuff: say, my Manny Ramirez rookie card. Then I thought: Don't be paranoid, Danny Boy. Anyone rich enough to even dream of owning a four-unit home here certainly wouldn't need to steal shit. Then I thought: Wait a minute, these are exactly the kind of people who have been stealing San Francisco out from under San Francisco for years now, and I went running back in to protect my little hundred square feet of it.

Weirido-the-Cat was hiding behind one of our big comfy chairs, in a state of shock such as no state of shock I've ever seen her in, not even during the great Initial Experiments of 1998, when we first moved in together.

"Don't worry, Weirido," I said.

Then I sought to reassure myself, telling myself that not all rich people are evil, which is true, and not all yuppies are evil, which is true, and not all landlordlady people are evil, which is also true. Hell, not even all Yankees fans are evil — not in a pure evil sense of evil, anyway.

I have friends who are good people who have thought out loud about owning a place. Now's the time, friends, good people, heart-havers. You will even have the option of evicting me and Crawdad, I believe, because the outgoing had us sign things saying we weren't over 60, haven't been here five years, and don't have disabilities or catastrophic illnesses, and are therefore by law entirely evictable, to the presumed enticement of potential buyers.

Sheesh, as the saying goes. I'd rather be evicted by Steinbrenner himself than have to spend another year living under the mean-spirited me-me-me-ness of this young yup, so — whoever and however you are — hurry up and buy.

As for sausages, Rosamunde would be one idea, and not a bad one at that. It's all they do is sausages, grilled ones on French rolls with (pick two) sauerkraut, grilled onions, peppers, and chili. Wait a minute — they also have a Chicago beef sandwich, whatever that is.

My friend Punk's the one told me about this little Haight Street sausage stand, so I took him there for lunch. No tables, just a shiny silver street-facing counter and stools. Punk got a Nuernberger bratwurst (\$3.75), and I got an Italian (\$3.50). Those were two of the many pork sausages they have at Rosamunde. They also have all-beef knockwursts, chicken sausages, seafood ones, lamb ones, and smoked duck ones — and you all know what all I have to say about all that yeehaw, don't you? Yeah yeah yeah. Give me pork, man.

So I can speak for the Italians (spicy pork) and the Hungarians (smoked pork), because Punk, out of the goodness of his good heart, bought me a couple uncooked Hungarians for the road. Which I just had for lunch. Excellent, and excellent. Whether they're hiding under my grilled peppers and onions or Rosamunde's, you're gonna love these sausages. They're juicy, grill-grilled, and flavorful as all get-out.

I also had a taste of the condimental chili, on the side. And he didn't even charge me for it, speaking of good hearts. Speaking of good chili, this one didn't have any beans in it! It was all meat, and even though it wasn't very spicy, or spicy at all, really, it was right tasty both on its own and spooned onto our sausages.

As for the German potato salad (\$2.50) ... not as good as Punk led me to believe it was going to be, but hey, at least it didn't have mayonnaise in it. ❖

Rosamunde Sausage Grill. 545 Haight (at Fillmore), S.F. (415) 437-6851. Daily, 11:30 a.m.—10 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Manimoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Pad people

When Thai food veers too far from the street, it invariably loses its bearings. I've said it before, and I'll say it again: all too many well-meaning Bay Area restaurateurs make one of the world's most interesting indigenous cuisines about as appealing as a basket of ballpark nachos by compromising the freshness and crucial balance of ingredients and dumbing down the complex flavors for the middle-American palate.

Imagine my surprise, then, when I finally came across a pretty decent plate of pad thai at Soi 4, a new upscale "Bangkok Eatery" on the burgeoning restaurant row in Oakland's Rockridge district. I have virtually given up on anything but homemade versions of this standard stir-fried rice-noodle dish, more often than not rendered overly sweet and sticky.

I tried Soi 4's pad thai for three reasons. First, the sleekly elegant restaurant (in the modern storefront that previously housed the expensive and ill-fated Obelisque) boasts a long and complex menu with several intriguing dishes not typically seen in neighborhood Thai restaurants (garlic-pepper quail, \$11; short ribs simmered in basil-kaffir Panang sauce, \$12; spicy wok-fried mussels, \$9; charcoal-grilled vegetables topped with green curry, \$6.50) interspersed among such standbys as spicy basil chicken (gai gra prow, \$7.50), chile-lime minced chicken salad (laarb gai, \$7), satay (\$4-\$5), and the standard noodle dishes pad ke-mao (\$7.50), pad se-ew (\$6.50), and me krob (\$7.50). All that pointed toward confidence in the kitchen. Second, almost all of the dishes Robin and I had already tried — most notably the grilled sliced steak salad (neur namtok, \$7.50), the prawns, scallops, mussels, and okra(!) in green curry (kang talay, \$12), and the aforementioned laarb gai and wok-fried mussels (two dozen!) — benefited from a bold, deft hand with such essentials as parched rice (adding crunch to the meat salads), kaffir lime leaves, lemongrass, basil, chiles, lime juice, and homemade roasted chili paste. Finally, the Soi 4 staff is so honestly charming and charmingly honest that I had to take one server's word when he assured me, in so many words, that I wouldn't gag on their pad thai.

See, I'd been sitting at the bar (where you drop \$4.50 to \$7.50 for glasses and \$18 to \$45 for bottles of red or white wine, \$5 or \$6 for a glamour vodka drink, \$6.95 for a small sake, or, gasp, \$4.50 for a Singha beer), waiting for my to-go order of wok-fried mussels and chatting up the help in that innocent, "just curious" demeanor reviewers must feign when fishing for information. I learned that the restaurant took its name from the nightlife-central side street off Silom Road in Bangkok's notorious red-light Patpong district and that Soi 4 has sister restaurants in San Francisco and North Berkeley (Sweet Basil).. After unleashing my rant about the ketchupy goop that gets passed off in place of a balanced blend of peanut oil, fish sauce, vinegar (or tamarind), and sugar, enlivened with garlic, shallots, hot pepper, and maybe some dried shrimp and salted radish, I felt kind of obliged to put my newspaper subsidy — and some of Soi 4's pad thai — where my mouth was.

At a weekend dinner, a weekday lunch, and in three take-out orders, we'd already strained my budget by sampling 10 dishes, including a dessert with six chunks of fried bananas and three scoops of coconut ice cream (kloey tod, \$5.50). (It will take Odysseus-like restraint to keep me from ordering that again, unless I succumb to the temptation of oleang sai, Thai coffee granita with Kahlua and whipped cream, \$4.) Nonetheless, to the obvious delight of a server who recognized me (but not my ulterior motive), I slipped down to Soi 4 on deadline afternoon, picked up my pad thai, dashed home, and discovered a better hook for this review than my reliable "searching for the best tom yum and testing the gai gra prow" ploy. I would actually order this slightly spicy pad thai again. It had a good equilibrium of flavors and a nice distribution of fried tofu, egg, prawns, onions, and chives. As for the gai gra prow, it was a little rubbery, but I'd give it a second chance because the flavors were on target, and because the chopped chicken was perfect in the spicy, vibrant laarb gai, with its slices of fresh ginger.

And speaking of spicy, we got what we asked for with the neur namtok. In addition to the tang of kaffir, lemongrass, and lime juice emanating from the perfectly grilled tender slices of beef, a liberal dousing of chiles left an exquisite burn on our lips. We also delighted in the novel salty bite of kana pla-kem, Chinese broccoli stir-fried in garlic-chile sauce with Thai anchovies (\$8.75). Finally, given the plump freshness of the mussels, scallops, and shrimp in the dishes we tried, we'd trust just about anything Soi 4 does with seafood.

With its refined menu, pricey libations, classy décor, and grace notes in presentation (beds of fresh lettuce and greens, garnishes of crisped basil), Soi 4 is targeting the same flush crowd that patronizes nearby Garibaldi's, Citron, and À Côté. But in its wok and talk it has a reassuringly common touch. ♦

Soi 4. 5421 College (at Kales), Oakl. (510) 655-0889. Mon.-Sat., 11:30 a.m.-2:30 p.m. and 5:30-10 p.m. Visa, MasterCard. Wheelchair accessible.

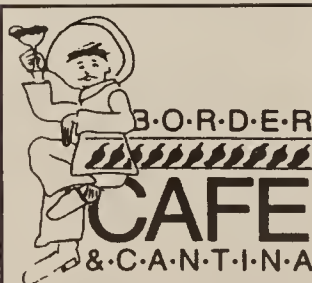


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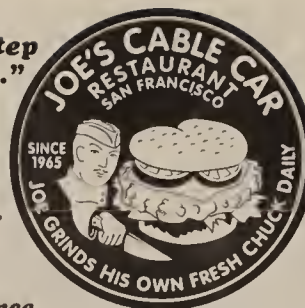
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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Critic's choice

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Recently reviewed

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.
Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.
Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

On the cheap: sushi

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all

you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Paragon has left behind its sports-har, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from

burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own

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risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab

1. It's a Goody in a sugar cone, the Daily Scoop, Potrero Hill
2. Heineken in 16-oz. cans, four-pack
3. Overheard at Just for You: German
4. Emmy slings spaghetti in her shack
5. Moxie, still empty

the blender

with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Stars subtly recombines old elements with new. The long bar is still there, as is a big chunk of the power elite, but the mood is more stylishly democratic than before. So is the food: from elegant salads to artfully perfumed grilled fish to that old standby the big burger, the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness) S.F. 861-STARs. California, L/D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arléquin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop.

Continued on page 40

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From page 39

Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like “Latino lover.” (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilian Bistrot The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an

eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatakis, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the “Best Barbecue” prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The “Proust” fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grandeño's Kamekio Sushi Bar Always packed, Grandeño serves up excellent sushi along with a full Japanese menu. The speciality rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in “spiced clarified butter.” (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy. Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

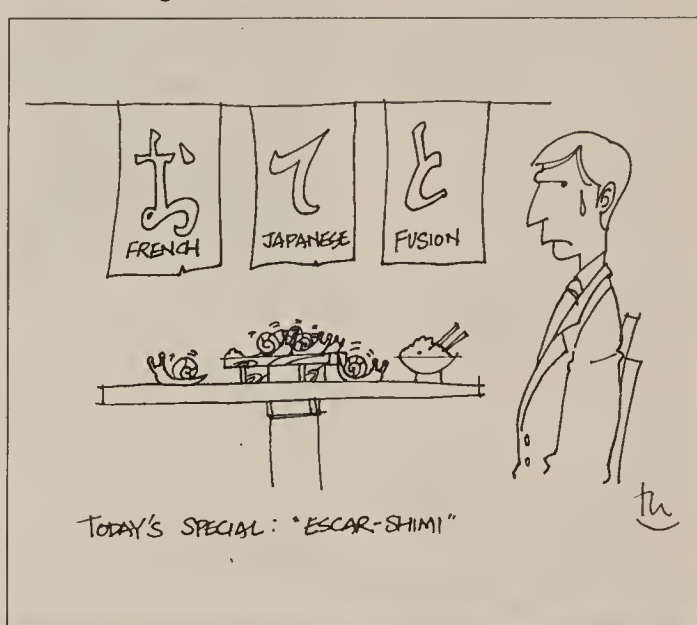
Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Delfina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect.

There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42* still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, andouille lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, “local showcase,” holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Joe's Cable Car is the place where “Joe grinds his own fresh meat daily,” and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa

couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the

dine listings

menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricasse; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and

modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Hotel is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff)

737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche-French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Continued on page 42

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From page 41

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktr serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits

dine listings

from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V. **A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$. **Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shiroyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Odyssia Caffè and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DC/DISC/MC/V.

Vouslez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and, humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Aseña Restaurant Good dishes at Aseña, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" heef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But

a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ❖

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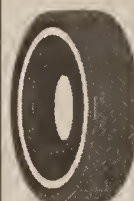
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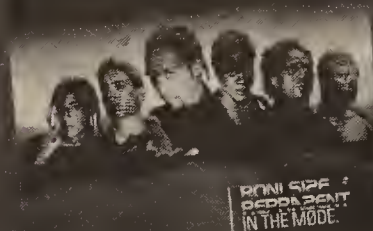
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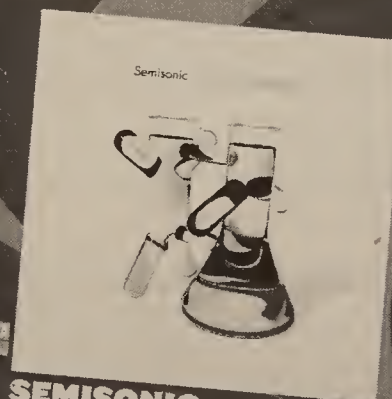
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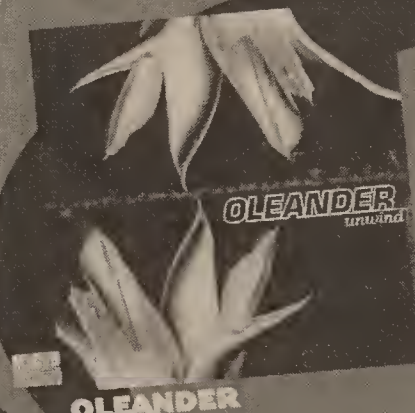
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5. Joe Brainard at the PFA Sun/4

Inside the outside

Charles Amirkhanian talks about unconventional artists, Other Minds, and new music's relation to popular culture. *By Derk Richardson*

Charles Amirkhanian has one overriding mission in life: to nurture and shed light on the "other minds" of modern music. For more than 20 years as music director and new music programmer at Berkeley's KPFA, 94.1 FM, and for a decade as host of the Speaking of Music series at the Exploratorium in San Francisco, he educated audiences about the history and aesthetic merits of avant-garde, experimental composition. After leaving those posts in 1992, he went on to head both the Djerassi Resident Artists Program in Woodside and Other Minds, which, among other things (running a record label, maintaining a KPFA music and interview archive), presents an annual festival of music by composers and performers who have been invited to rub up against one another during a four-day retreat.

A composer himself, specializing in disjunctive dreamscapes assembled from sampled environmental sounds (including speech) as well as more conventional musical elements, Amirkhanian clearly commands a unique perspective on the state of new music. But as became clear during an interview in the basement studio of his East Bay home, the 55-year-old Fresno native is an insider among outsiders, tirelessly championing music that subtly insinuates itself into mainstream popular culture even while existing quite happily beyond the pale.

Bay Guardian: *Through Other Minds you bring together a pretty eclectic bunch of musicians each year. You've had Philip Glass, Jon Jang, Foday Musa Suso, and Jai Uttal in the same group; Muhal Richard Abrams, Don Byron, Lou Harrison, and Terry Riley in another. What is it that unites, say, jazz pianist Andrew Hill, British bassist-composer Gavin Bryars, and world music-New Age percussionist Glen Velez?*

Charles Amirkhanian: They're all outsiders, in one sense or another. They don't write for conventional media, or they take one parameter of music, like harmony in Andrew Hill's case, and do something with it that other people aren't adventurous enough to do. The function of the Other Minds Festival is to bring together these outsiders and put them on an island for four days and see what happens, see if they make connections for themselves that they couldn't make in their busy lives otherwise. I guess another unifying factor is that these composers place aesthetics above materialism. They're not in this for the money; they're not trying to be popular. If that comes, it would be great, but the first thing is trying to make something that pleases them and that is unusual and different and beautiful in their eyes.

BG: *That raises the question of whether or not it matters if there's an audience for this music.*

CA: Well, I think every composer wants to have a sympathetic audience,

whether or not they advertise themselves that way. But they'd like the audience to come halfway. If what you're expecting is to take a night out from an extremely busy life and have the pleasure you might have at a Schwarzenegger movie, Other Minds isn't for you. You probably won't get that same experience of escape. But if you're tired of Schwarzenegger movies, and you're looking for something that will make you think and give you a deeper satisfaction, on some level, Other Minds should be given a try.

BG: *Who in fact turns out?*

CA: It ranges from people who are very familiar with contemporary and avant-garde music to others who aren't. But it seems to me it could be anybody, because our culture is totally pervaded—in its advertising jingles and its popular music forms—by experiments that originated in the avant-garde world, like the electronic manipulation of sound and computer music done by Jim Tenney and Chris Brown.

BG: *With its track record in experimental music, from the San Francisco Tape Music Center evolving into the Center for Contemporary Music at Mills to CNMAT at Berkeley, the San Francisco Contemporary Music Players, Earplay, and the whole grassroots improv performing scene, the Bay Area would seem to be fertile ground for the presentation of challenging, cutting-edge music.*

CA: In contemporary music of the classical type, it's been up and down. With Michael Tilson Thomas here now, we're having new music every week, and that's a thrill. But they [the symphony] operate from a completely different perspective; they play only music that is written for western European instruments. Other Minds will play anything written for anything. We're open to any

way of making sound. The advantage to doing this here is that the Bay Area has the advantage of having had KPFA as kind of a teaching resource for 50 years. Without that, the climate for all kinds of music here would be a completely different one. Yes, this music is probably not going to play in Peoria, but it does in San Francisco.

BG: *What is new music's place in American culture in general? What life course does it follow in relation to what gets marketed as the mainstream?*

CA: That's the kind of question I never like to answer. It's not very meaningful to answer it. I don't know why anybody would want to read the answer. I think what's exciting is the details, not the general picture. The details are that there's this young woman [Aleksandra Vrebalov] from Serbia who lived through the U.N. bombing of Novi Sad, her hometown, and writes music that expresses the drama of her experience. And then you have Jim Tenney, who studied with Varese and Cage and is carrying on that tradition by writing music that has nothing to do with self-expression. And that Chris Brown, a brilliant pianist who was one of the first people to experiment with using computers in live music performance, is going to premiere a piece for a turntablist, a percussionist, and a Yamaha Disklavier piano and computer. That the [George] Antheil sonata being performed by the Sabat/Clarke Duo on the second night is one of the most violent pieces ever composed for the violin and piano medium in classical music, just one brutal chord after another, self-immolation for violin and piano. And that same night there's the world premiere of a piece that Hi Kyung Kim composed for violin, cello,



clarinet, percussion, and a Korean shamanistic dancer-drummer who straps all sorts of things to her legs while she performs. Those kinds of details are what I think are interesting. A general overview? I'm lousy at that shit. I can't do it. I never have had any perspective on it, because I'm so involved in it. ❖

Other Minds Festival VII

All concerts take place at 8 p.m., Cowell Theater, Fort Mason, S.F. Free artist forums take place Thurs.–Fri., 7 p.m., Cowell Theater, and Sat., 11 a.m., George Coates Performance Works, 110 McAllister, S.F. For information call (415) 978-0952 or visit www.otherminds.org.

Thurs/8

Glen Velez *Ancient World* (2001), performed by Glen Velez, with Moroccan and Irish frame drums, Egyptian tambourine, and voice overtones.

Alan Hovhaness *Khaldis Concerto for Piano, Four Trumpets, and Percussion* (1951), performed by Eve Egoyan (piano) and the Other Minds Ensemble, conducted by Linda Bouchard.

Aleksandra Vrebalov *String Quartet No. 2* (1996–97), performed by the Onyx Quartet.

Gavin Bryars *Adnan Songbook* (1996), performed by Tammy Jenkins (solo soprano), Gavin Bryars (contrabass), Gyan Riley (guitar), and the Other Minds Ensemble, conducted by Linda Bouchard.

Fri/9

Ezra Pound *Fiddle Music First Suite* (1923–24) and excerpts from the opera *Cavalcanti* (1931–33), performed by Nathan Rubin (violin), David Cox (bass-baritone), Tammy Jenkins (soprano), Michael Bennett (boy soprano), and the Other Minds Ensemble, conducted by Robert Hughes.

George Antheil *Sonata No. 1 for Violin and Piano* (1923), performed by the Sabat/Clarke Duo.

James Tenney *Chorale* (1974), *Diaphonic Toccata* (1997), *3 Pages in the Shape of a Pear* (1995), and *Diaphonic Trio for Violin and Piano* (1997), performed by the Sabat/Clarke Duo.

Hi Kyung Kim *Rituel*, for violin, cello, clarinet, percussion, and Korean shamanistic dancer-drummer (2000).

Sat/10

Chris Brown *Invention No. 7* (2000), performed by William Winant (percussion), Eddie Def (turntablist), and Chris Brown (Yamaha Disklavier piano and computer).

Andrew Hill *Bellezz appasita* (Faded beauty; 2001), performed by Andrew Hill (solo piano).

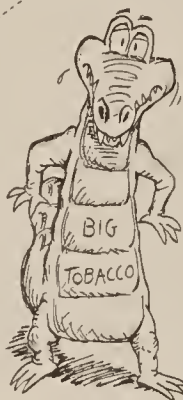
Alvin Curran *Inner Cities 8* (2000), performed by Eve Egoyan (piano).

Gavin Bryars *One Last Bar Then Joe Can Sing* (1994), performed by Reddrum (percussion quintet).

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NOBODY LIKES ME.



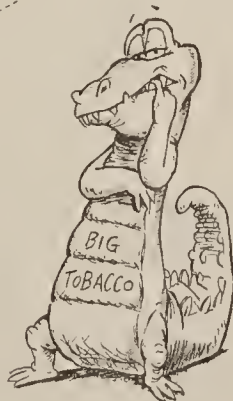
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THE "NEW" ME.



ARE YOU GOING TO KEEP
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Axe and ye shall receive

At Tuesday night's 'First Annual Guitar God-A-Thon,' the Covered Wagon Saloon is already packed at 9:30. Heshers, longhairs, and closet metal fans usually fastidiously attend 'Lucifer's Hammer' anyway — it's the only death-, speed-, black-, and otherwise extreme-metal club night in town — but tonight they've come out in force to see their peers mimic their gods.

As patrons file in, the DJ predictably spins a guitar-hyperactive Yngwie "Fucking" Malmsteen song from the small DJ booth, and a few men with hair far longer and healthier than that of the women in the audience stroll confidently around the club, guitars strapped to their chests, fingering the strings in anticipation. The MC, dressed in a Bon Scott hat and a guitar-shaped tie, hops up to the stage and begins the show.

A metal-friendly back-line duo, provided by Lucifer's Hammer for candidates to wait against, kicks into a menacing drum 'n' bass ostinato. "Contestant number one, start your fingers!" the MC bellows, and said contestant instantly goes to wank-metal town. Contestant number two shreds his guitar like butter, his face relaxed and nonchalant. "How do you feel?" the MC asks him after his guitar god seconds are up. "Hot and sweaty," he replies.

one woman competes — it is called "wanking" for a reason. Most applicants are technically proficient to the point of abashment, although one smartass chooses to pick through and screw up "Chopsticks." The bar portion of the club is almost empty, as all the heshers in attendance have crowded into the performance room to stand at full attention, giving homage to man's best replacement for woman/friends/social life since religion. The God-A-Thon grand prize, a neon green see-through Lucite guitar with a neon pink shag-fur strap, sits waiting for its master in the corner — a usable, yet hideous, trophy. Sadly, we leave before the unprecedented 'Wet Sweatpantz' competition, but we bet there are a few socks in places they shouldn't be.

Saturday morning, in a small alley near Fifth and Howard Streets downtown, participants pin socks to baseball and ski caps (ears), smear eyeliner

Iditarod is San Francisco's usual wacky adult-child answer to a mainstream media circus.

As event organizers alternately oversee the proceedings and pause to share flasks, dogs in various states of array and disarray fuel up and put finishing touches on carts and costumes. Team members from **Raiders of the Lost Bark** dip into a golden cooler with golden figurines on top — the bark of the Covenant, one assumes — and lap up pre-Iditarod drinks from dog bowls. Teams like the **Blue Dogs**, the S-M-themed **Ugly Bitches**, the **McGruff Crime Dogs**, and for some reason the **Pirates of the Ice** (complete with giant Jolly Roger flag) fraternize and hurl empty threats. The **Holy Terriers**, an all-female team dressed as slutty nuns (plus one in an enviable Elvis jumpsuit), make their presence known with a round of yappy barking; most other dogs join in. A few pups sniff around other's backsides, and a rolled-up newspaper is loudly wished for. Saturday shoppers pulling into the entrance of the alley's parking garage point and

ing traffic on Grant Street and running uphill with alarming dexterity and speed. My companion and I power-walk but trail behind again, concisely explaining the event to added bystanders over our shoulders, and eventually shortcut it to rest stop number two. Inside **Red's Place**, a patent-leather-corseted dog-minatrix poses for a photo with an ancient and jolly bar patron, and the runoff from the small

the group, proudly displaying their new "God brochures." The Ugly Bitches build a human pyramid, and on the other side of the park two dozen people collapse and jump into a dog pile.

Teams compete in dog-bowl races — a tag-team battle where contestants crawl to dishes to lap beer — and then, well-lubricated and still barking, the Iditarod pushes off toward Fisherman's Wharf. My



Yarrrrr: The Pirates of the Ice take a photo break in Washington Square Park.



Just dog it: The Blue Dog team gets ready.



Lap it up: The Raiders of the Lost Bark begin their Urban Iditarod journey with a toast.

Potential guitar gods continue in this fashion, some instructing the back line on key and measure, some opting to go solo. In tempo and chord and solo structure, we hear echoes of Sabbath, Van Halen, Yngwie, and Emperor. One even goes for the guitar god title on his bass. Only

on their faces (snouts and whiskers), decorate shopping carts (sleds), and drink beers (just because) in preparation for the '7th Annual Urban Iditarod.' Held on the same day that those trained malamutes and huskies drag people around the Alaskan tundra for prize money, the Urban

laugh and rubberneck. The Baha Men's "Who Let the Dogs Out" begins to blare from one team's boom box. A car alarm sounds, and everyone on the street howls.

After the course map is distributed (3.5 miles!) and a few ground rules are established, the race is on. Contestants cease milling and collectively sprint through the alley and toward downtown, barking and screaming. They run — fast — and my platform-booted companion and I, endeavoring to follow along, immediately begin to question our cardiovascular health and finally pause to consult the map for the location of the first mandatory rest stop. The Iditarod tears through the cable car turnaround and Union Square, and though we think we've headed them off at the pass, when we get to the **Irish Bank**, the dogs are already there, drinking. A passel of festooned shopping carts sits scrunched together as the dogs catch their breath and buy booze.

One beer later the mob moves in the direction of Chinatown, overtak-

my companion and I get a head start in order to see the procession running up the hill. (Note: it's far more uncomfortable to walk around dressed as a dog when one is without one's pack.)

As we perch at Vallejo and Grant, the rowdy crowd rounds the corner four blocks below, still going uphill and still apace, and heads past us to the square. The **Wig Dogs** glow and pant in neon coiffures; a man dressed as a giant bone made from cardboard and duct tape steers a sled as three women drag it uphill, ropes tied from their waists to the sled's end. The Holy Terriers lag behind, sassily shaking their tails and purposefully holding up traffic. In Washington Square, Urban Iditarod dogs play with real dogs and roll on their backs in the grass. A band of Christian evangelists, with a guitar, a fiddle, and a loud P.A. system, is targeted by the Holy Terriers ("Look! The nun-dogs are talking to the God people!") and asked to announce that a six-legged race will begin shortly. The Terriers bound back to

companion and I, shamefully, take the 45 bus. ("My dogs are barkin'!" she jokes. Haw haw.) Though we even skip a watering hole and everything, we still arrive to the **Steelhead Brewery** to find all the sleds parked out front and tourists filming the chaos from all angles. Dogs perform theatrics and drink drinks both bagged and bought; inside the somewhat-fancy eatery, Iditarod contestants are shuffled to the back of the room.

After downing \$2 pints, issuing more empty threats, and barking at unsuspecting diners, the Iditarod heads back out en masse along the water to the Fort Mason Center. My companion and I, now somehow left in charge of escorting Thought-Police's weighty and cumbersome security guard (a waist-up mannequin with a police uniform), have lost all hope of keeping up. On the foggy banks of Fort Mason beside the chilly Bay, all opposing dog packs huddle together for warmth, and a Brit dog with a spiked collar announces the winners of various prizes. A park police officer pulls up, quizzically observing the affair and calmly calling for backup, and several Terriers and Bitches skip down the hill to dance around him and pose for photos. Iditarod participants, costumes deteriorating and eyeliner-covered noses now half smeared off, still flip, drink, cavort, careen, and bay. Though, hours after the event's start, the pack doesn't seem to be losing any steam, we nevertheless catch the bus home, tails between our legs, and crawl back underneath the porch. ❖

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abc frequencies
by josh kun

Still life with silence

Russian composer Vladimir Martynov tells the story of an ancient hermit instructing his disciple on the path to heaven. "Strive to enter the inner cell of your soul," the hermit says, "and there you will behold the heavenly cell." For the ancient hermit and the contemporary composer, the path to heaven can only be found by traveling inward.

Martynov relates the story in the notes to *Silencio*, a recording of a series of performances by Latvian violinist Gidon Kremer and his Baltic orchestra Kremerata Baltica that includes Martynov's six-movement 1988 piece *Come In!* as well as compositions by Philip Glass and Arvo Part. Kremer chose pieces by composers with a shared spiritual motto: we find ourselves by cultivating silence and retreating into it. The music of *Silencio* is supposed to help us do this, the sounds of violins, strings, and prepared pianos the soundtrack to the discovery of a silence that reveals us to ourselves.

On *Silencio* artistic experience is promoted as an ascetic one of isolation, withdrawal, and quiet. The black-and-white photographs that accompany the recording suggest art's ideal landscape: endless canyons of rock and hill that evoke little beyond their vaulted emptiness and the pristine serenity that comes with the absence of human bustle. You should listen to the music, but when you take it in, be quiet about it. As Fedor Tyutchev writes in the notes, "How can another fathom what is yours? And understand what you live by? A thought expressed becomes a lie." Far from being merely a recording of classical music, then, *Silencio* is an argument for the interiorization of artistic experience: the job of art is to turn us inward, and the job of those who experience art is not to describe it. Description, we are told, is a lie.

Description,
we are told,
is a lie.

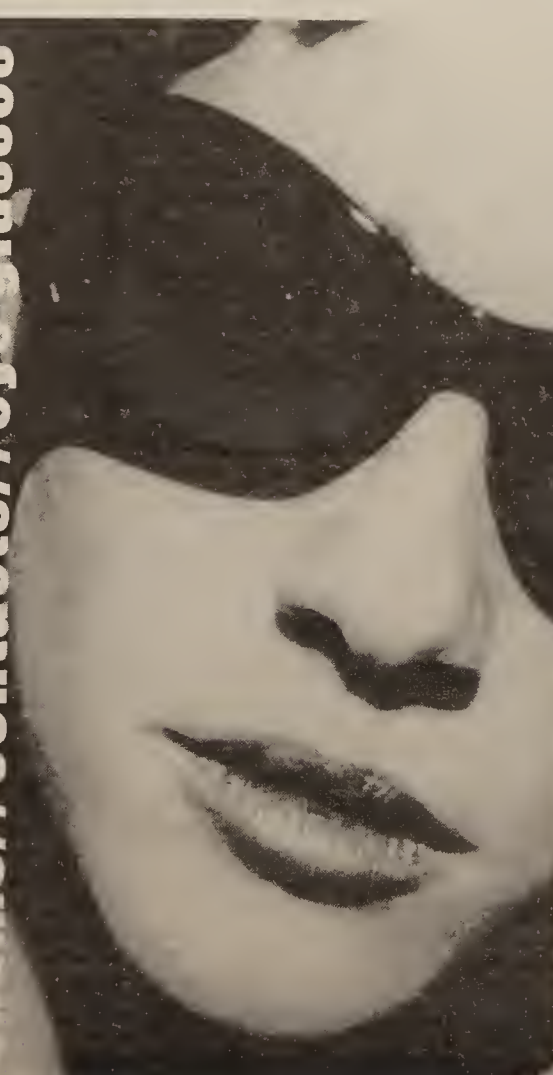
In a luminous new book, *Still Life with Oysters and Lemon*, writer Mark Doty suggests a different philosophy of art, born not from empty canyons of quiet but from the silence of a Dutch painting, Jan Davidsz de Heem's *Still Life with Oysters and Lemon*, and the noise it makes in one man as he looks at it. In a wedge of lemon, four oysters, half a glass of wine, and green grapes, Doty encounters a world of light and fragrance that he experiences in the opposite way to that commanded by *Silencio*. "When we describe the world," he writes, "we come closer to saying what we are."

Still Life is 70 pages of Doty looking out in order to look in: "Looking outward, we experience the one who does the seeing." We experience him as he mourns the loss of his lover, as he walks his dog and eats early-morning pastries, as he remembers his grandmother's pocketbook peppermints, as he adds more collectibles to his home. There are other paintings, C.P. Cavafy poems, Gaston Bachelard's theories about space and intimacy, tours of Provincetown houses, and antique auctions. It is precisely because Doty knows that the objects in the still life are not his own — that he didn't peel the lemon or shuck the oyster, that they came from somewhere and belonged to someone — that their representations are able to take up such strong residence in his own life. The fact that the still life's objects have their own stories (that cling to them the same way light does) makes them all the more available to Doty; their narrativity, their storyness, inspires his own.

And it is their used status — a lemon seed on the tablecloth, a rind removed from its fruit — that makes them beautiful. Their used beauty leads Doty to appreciate and admire the used, yard-sale beauty of a chipped, cracked blue-and-white china platter that graces his living room, and from the platter we get lessons: pleasure and sorrow always coexist, things change, life is flux, things get worn and torn, there is gain and there is loss. I realize how obvious or simple these observations must sound, but in Doty's hands they are anything but; they become the kind of revelations that only really mean something, that only achieve the depth of their truth, when you've been forced to accept them into your life.

I read Doty's book in my living room while listening to a Martynov violin movement. Like Doty's house, my living room is full of clutter and crowds of objects. Much of it is furniture left over from my grandparents, who used to live here when I was a child, when they were alive and I lived somewhere else: a dining room table that leans if you lean, a garish blue vase, a candelabra encrusted with generations of wax, and a set of eight matching chairs that have no place and no room, so they are everywhere, their wood legs splintered and disjointed, their cushions indented and buckled. I was suddenly aware that I was surrounded by used, silent objects that carry time with them and speak loss into the forward march of living, and that it wouldn't be until I could describe them that I would be able to turn inward again and tell a story of my own. ❖

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Flipping the script

With *The Debut* and *The Flip Side*, a new generation of Filipino American filmmakers finally gets its say. By Jeff Chang

Everyone needs a proper coming-of-age moment, a debut, and Filipino American filmmaking will be getting its own at the National Asian American Telecommunications Association's annual film festival.

One of the fastest-growing ethnic groups in America, Filipino Americans don't have much culturally specific presence in mainstream media. Little wonder then that Gene Cajayon and John Manal Castro's *The Debut* and Rod Pulido's *The Flip Side* are so audaciously, unabashedly Pinoy. Both are first full-length, independently produced features, and they bookend the festival. If past festivals have largely championed East Asians, this one will be a coming-out party for the *kababayan*, and there's much to celebrate.

The Debut, cowritten by Cajayon and Castro and directed by Cajayon, is John Hughes adobo style — a colorful, music-drenched, often bitter-sweet story of cultural awakening centered on teenager Ben Mercado (played by Dante Basco of "Fakin' da Funk"). Against the backdrop of whitewashed suburban ennui and complicated all-shades-of-brown entanglements, with the image of San Diego's Coronado Bridge looming like his own high school graduation, Ben must confront his father's tyrannical expectations and the weight of his family legacy at his sister's debut ball.

The Flip Side does for the inside of the family home in a multiracial Cali suburb what Kevin Smith did for convenience stores in white New Jersey. Returning home from college to a blank house whose only decoration is the typical oversized wooden spoon and fork, Darius Delacruz pins up a map of the Philippines and a poster of Philip Veracruz. He spends the summer trying to make sense of his set-in-their-ways immigrant parents, his wants-to-be-like-Spud younger brother, his wants-to-marry-Bud older sister, and, most of all, his mysterious lottery-obsessed Lolo, or grandfather.

Cajayon, Castro, and Pulido are the leading edge of a new generation of Filipino American filmmakers. Pulido visited Sundance last year to screen *The Flip Side* (flipside.pinoynet.com), a first for a Filipino American film. He left with accolades and an agent and is now shopping a script set in the polycultural '80s Los Angeles break-dancing scene.

While *The Debut* (www.debutfilm.com) beat out *Crouching Tiger, Hidden Dragon* to win the Audience Award at the Hawaii International Film Festival, it faces its biggest test

very soon. Cajayon, Castro, and the Celestial Pictures team are readying for an opening at the Kabuki on March 16, just one day after the NAATA festival closes. If the film does well there, Cajayon says, the movie will quickly move to other markets.

Pulido, Cajayon, and Castro took some time out from their busy schedules to speak to the *Bay Guardian* about the independence, identity, and future of Filipino American filmmaking.

Bay Guardian: The *Flip Side* was five years in the making for you, Rod, and *The Debut* was eight years for you, Gene. Tell me about the difficulty of doing it independently, as well as doing a film for what distributors might describe as a niche market or as something that is not even defined as a market yet.

Gene Cajayon: John and I went into this years ago, and we both came into this thing thinking that we were going to go out and make a movie that was about Filipino Americans but had really universal themes. And we were very, very naive in thinking that if we could just get this movie made about the Filipino American experience, somebody would buy it and give us some good distribution, and we would be able not only to get a movie out there for our own community, but also for other people who aren't Filipino, so they could learn a little bit about a very large, vibrant culture in America that they've probably never heard about before. The distributors who have seen it and all those acquisitions types who have seen it have liked the movie, but they are absolutely, completely befuddled as to what to do with it. And it's not even an issue of a niche market: we're not even a niche market to these people! They're just so clueless as to what the Filipino American experience is and the fact that there is a Filipino American community that they cannot even comprehend giving us a chance. That's the reason why we are out there releasing this film on our own.

John Castro: To me, it's not even a gamble for them to distribute a Filipino movie, especially in a Filipino market like in L.A., San Francisco, New York, Virginia. It's a no-brainer, and they just don't know how hungry we are for images of ourselves.

Rod Pulido: The way I started out making *The Flip Side* is, I knew going in that because there's no role models and we have zero identity in the media, that it's unrealistic for me to even go to these studios, because they're going to laugh in my face. So what I basically did with *The Flip Side* is shoot it on a shoestring budget, so

that way I could have total control, and I wouldn't have any suits telling me what to do. Because I knew, really, looking at the history of cinema, that every time a Hollywood studio comes out with a picture dealing with some people of color, it's always a watered-down version. There's always the people of color in supporting roles, and it's the white person taking you through their community and saying, "Oh, this is great" and "I had no idea." I didn't want to make one of those kind of movies. I didn't even go through the pitch meetings. I really just said, "Hey, I'm going to do this," and I just started typing.

BG: What is uniquely Filipino American about the movies?

JC: One of the reasons I got into filmmaking was knowing how beautiful and talented our people were and are. We couldn't let ourselves be relegated to a karaoke bar or a college cultural show. We have some of the top DJs in the world, we're some of the best dancers in the world, we're some of the best singers in the world. We dealt with the whole identity issue of how do we fit in a black and white world. We showcase our talents and explore the issues that a lot of youth are dealing with these days.

GC: From what I know of *The Flip Side*, there's actually a lot of similar themes there, like Filipinos caught between white American pop culture and African American pop culture, and I'm just wondering, maybe Rod can talk a little bit about why those issues are so important to us.

RP: What I was really trying to accomplish that was uniquely Filipino is just to show that hey, we might not have people on TV or in the movies, but we do have role models, we have heroes. One of the main characters is played by [real-life Bataan Death March survivor] Peping Boclig, and his character is a survivor of the Bataan Death March. There's a really intense scene in the film that focuses on his experience in the death march. [For] my first film, it was essential for me to deal with the issue of identity, because that's what Filipinos are going through right now. If you just look at a typical Filipino kid out there, you know, he doesn't know anything about himself, he doesn't know about the Bataan Death March, he doesn't know anything about the *manongs* or all the generations that have struggled here. All he knows about is Kobe Bryant and Allen Iverson.

GC: Yeah, it's a really significant issue, especially for the younger generation coming up today. And the blame for this obviously is very com-



Pinoy heroes: Rod Pulido (left) and Gene Cajayon directed *The Flip Side* and *The Debut*, respectively, two new films shedding cinematic light on the U.S.'s Filipino American community.

plicated. You can't just say it's just the media. I think our upbringing has a lot to do with it, too, because a lot of Filipino parents don't care to teach their kids about their culture, and then they get confused as to why their kids end up being gangsters and why their daughters end up getting pregnant when they're 14.

JC: We're number one in some of the worst categories: our youth have the number-one dropout rate in California among Asian Americans; we have the number-one pregnancy rate among young Asian Americans. It's sad — and hopefully, with these films, they can just have something to look up to, something that could validate their existence, and hopefully they can have some self-esteem. It's not like I'm saying these films are going to cure them, but hopefully it's the beginning.

BG: One of the interesting things that I find about all of your visions here is

that the independence allows you all to get really, really deep in terms of the conflicts that go on within the community. Because in the standard sort of immigrant film — say *Joy Luck Club*, which is probably the biggest Asian American film of the last 10 years — there's sort of this push towards assimilation, and what all of you all are saying is that, hey, it's not a one-way street. It's not this thing of moving from being Chinese to being American, it's definitely about trying to find yourself within all of these different forces. There's a lot of conflict in the films.

RP: Well, I don't think I really set out to manufacture some conflict. I really was just trying to write honestly about where [the characters are] coming from, and the conflict just stems from that. But these aren't just Filipino films. Both these films are American stories. I just think the main thing we

Continued on page 50

San Francisco International Asian American Film Festival information

The San Francisco International Asian American Film Festival runs Thurs/8–Sun/18. Venues are the AMC Kabuki 8, 1881 Post, S.F., and the New PFA Theater, 2575 Bancroft Way, Berk. Tickets are \$8.50, \$6 students, seniors, and disabled people. The opening-night gala, featuring *The Flip Side*, is Thurs/8, 7 p.m., AMC Kabuki 8, followed by a reception at the Diego Rivera Gallery, San Francisco Art Institute; tickets are \$20 screening only, \$40 screening and party. The closing-night gala, featuring *The Debut*, is Thurs/15, 7 p.m., AMC Kabuki 8, followed by a reception at Fort Mason Center, Bldg. A; tickets are \$15 screening only, \$35 screening and party. "Directions in Sound: Notes from the Asian American Underground," with videos from Kid Koala, Sean Lennon, and others, plus hip-hop, dub, jungle, and other sounds, is Sat/10, 9 p.m., Justice League, 628 Divisadero, S.F., and Sun/11, featuring Tobin Mori, the Fairways, Deerhoof, and Orange Space, 9 p.m., Cafe du Nord, 2170 Market, S.F. The festival also plays in San Jose Sat/17–Sun/18. For more information go to www.naatanet.org/festival or call (415) 255-4299. For this week's complete listings, see Film listings, page 87.

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Blue light specials

Vivian Chang's *Hidden Whisper* (Fri/9 and Tues/13) has the blues — blues so electric they hurt the eyes, blues that suffuse the night air with a sickly glow, blues that aren't radiant so much as a form of radiation. Yellow is the other color that dominates Chang's debut as a director (after production work with Sylvia Chang and Tsai Ming-Liang); gradually muted, the color scheme reappears throughout three mother-daughter vignettes that travel from humid slum to arid hospital. (If Tsai's take on urban alienation in Taiwan is elliptical, *Hidden Whisper* compresses his use of ellipses.) The film's first section is the most overtly stylized, occasionally freezing an unhappy couple in tango poses that give way to not-quite-still moments of violence. A crane shot in section two stares with fixed, Tsai-like concentration at a fallen scooterist (drivers and pedestrians pass by, oblivious), but the pace eventually accelerates, using jump-cut wardrobe changes to depict a girl's compulsive theft of ID cards. *Hidden Whisper*'s third chapter, starring a withdrawn Shu Qi, is the closest to standard melodrama.

In *Love/Juice* (Fri/9-Sun/11) many shades of baby blue surround two female roommates who sleep together in twin fetal positions. Smoking weed from a Sherlock Holmes-style pipe and ceaselessly snapping photos of one another, butch Chinatsu (Chika Fujimara) and femme Kanako (Mika Okuno) live within an enclosed psychodramatic world, even on the rare occasions when they venture out of their apartment for fun at a dance club or work as *Playboy*-esque bunnies at a bar. Bolstered by the casual rapport of its lead actors, *Love/Juice* (directed by Kaze Shindo, granddaughter of Kaneto) initially appears to be a cute tale of mismatched love. But Chinatsu's occasional neurotic fits foretell trouble; so do Kanako's frequent trips to a store where piranhas absently snack on smaller fish. When trouble arrives, it arrives obliquely — and somewhat unconvincingly.

Frenzied aquarium creatures also make a sexualized appearance in Shu Lea Cheang's *I.K.U.* (Mon/12), though this time they're but one of many fetish objects. Positioned as a porno spin-off critique of *Blade Runner*, Cheang's second feature imagines a futuresex as coldly clinical as it is polymorphously perverse: her protagonist is a highly mobile female sex machine that risks viruses while fucking for information. Cheang uses technology to tweak the erotically charged censorship function of digital mosaic patterns in Japanese adult video; a few computerized penetration shots offer what she terms "a pussy point of view."

Roads and Bridges (Sat/10-Sun/11) offers an angrily erect, muscle-flexing, flag-ripping point of view. Though executive produced by Robert Altman, Abraham Lim's debut feature is no *Cookie's Fortune*; set in Kansas, it's closer to a Midwestern *Do the Right Thing*. Pitting a silently rebellious freight-train dodger (Lim) and a conflicted black family man (Gregory Sullivan) against a motley road crew of white bigots, Lim's testosterone-fueled narrative motors steadily to a scene of righteous violence.

The opening credits of Ramin Serry's *Maryam* (Sat/10, Mon/12-Tues/13) set televised footage of the Shah being overthrown to the sound of the Cars' "Let the Good Times Roll," but Serry's screenplay successfully moves beyond typical teen-film tropes — including a blond bit player doing her best Nancy Allen-in-*Carrie* imitation — to explore anti-Iranian jingoism and Iranian American familial conflict during the hostage era. As the title character, actor Mariam Parris plays her part with intuitive smarts.

A similarly unaffected look at familial cultural conflict, Matsue Tesuaki's documentary *Annyong Kimchi* (Sat/10-Sun/11) is a first-person investigation into a family that — depending on which relative Tetsuaki asks — is either Korean, Japanese, or Korean Japanese. Described by his Hello Kitty-hugging sister as "a geek watching TV and movies all the time," Tetsuaki is motivated to investigate his family history because his dying grandfather denounces him as a "heartless fool" for not visiting his deathbed. By the end of the film (after an unexpectedly tearful post-karaoke episode), Tetsuaki has visited his grandfather's Korean village; in the final scene, he places Korean and Japanese flags on his grandfather's grave, and the Japanese flag falls off.

Among the two short programs I viewed, "Grrrls Uninterrupted" and "Homo Knock Knock," Nguyen Tan Hoang's "Pirated" — also a highlight of this year's Film Arts Fest — was the standout, an immigration tale that turns faulty VCR tracking into a fine art.

This year's NAATA program has its share of mainstream fare: replete with a convincingly alcoholic Richard Harris, Ann Hu's birth-of-Chinese-cinema tale *Shadow Magic* is tailor-made for the Landmark circuit; Moon Il Cheng's *Happy Funeral Director* requires the deaths of two female innocents to move from the slapstick to maudlin tears. The fest's hidden gem might be Buddhadeb Dasgupta's *The Wrestlers* (Fri/9-Sat/10, Thurs/15). Marred by dubbed sound (in the numerous wrestling scenes, it's hard not to picture two men hunched over a microphone making exaggerated "Haarrgghh!" noises), *The Wrestlers* harks back to an earlier age of film poetry; Satyajit Ray comparisons, while predictable, aren't entirely off base, and a village of dwarfs also take the film's vision of intolerance into Werner Herzog territory. But *The Wrestlers* (and the fest's) most memorable shot — an enormous rock, as if suddenly pushed by an invisible god, rolling down a hill as different forms of violence erupt in opposite corners of the screen — belongs to Dasgupta himself.

Johnny Ray Huston

NAATA

From page 49

want to stress with these movies is that we are a part of American society. We're not, like, saying we are Filipino only, you know; we are Filipino Americans, and we contributed to this nation.

GC: Yeah, it's a trippy thing, because I sit here and we criticize the powers that be and all that kind of stuff, but in many ways I'm very patriotic. I actually feel exceptionally fortunate to be here in this country and to have the opportunity to tell these stories. I hope that even [people] outside of the Filipino American community and the American community will get a chance to see these films and learn more about the society that they live in and the diversity of the society they live in. I'm hoping that the international community, when they hopefully see these films too, will start to see that American society isn't all that.

BG: The other part that I noticed about both of the films is that there's conflict, but there's also a real strong push towards a reconciliation. The theme is to try to find some sort of reconciliation within the family. Do you guys see your movies as ways of offering resolutions to these sort of conflicts that occur generationally?

RP: That's a tough one. Really, I don't think that *The Flip Side* offers any resolution. I think that discovering yourself and finding your identity is a lot harder process than a little 90-minute movie can fully tell. Even the main character, he's trying to connect with his Lolo — and of course I'm not going to give away the ending — but even though there seems to be a happy ending, really, when you look at it, what has he accomplished? He has no idea where he's going.

GC: It sounds like what Rod is trying to do is leave it intentionally ambiguous, to a certain level, because that's the reality of our lives today; and again, it goes back to this whole theme of what these movies are supposed to be. They're supposed to be a beginning; they're not supposed to be the end-all, be-all movies of the Filipino experience. This is hopefully inspiration for other people to keep taking these stories, and then keep going. Not everybody is going to love these movies. They're going to think that these movies are fucked up — and I think that's great, because hopefully that pisses you off enough that you're going to go out there and make your own movie the way you think it should be made. Anger was the reason why I got involved in all this stuff in the first place. Anger can be a gift. You get pissed off enough about something, it makes you want to go out and do something about it.

BG: Rod, did anger drive you to write *The Flip Side*?

RP: That had a lot to do with it — just turning on the TV. You just get sick of seeing the same old thing, you know. I exist. Where are my images? ❖

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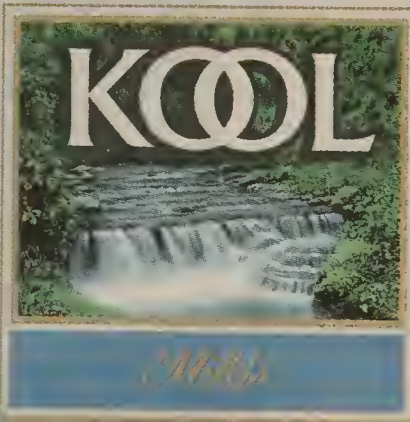
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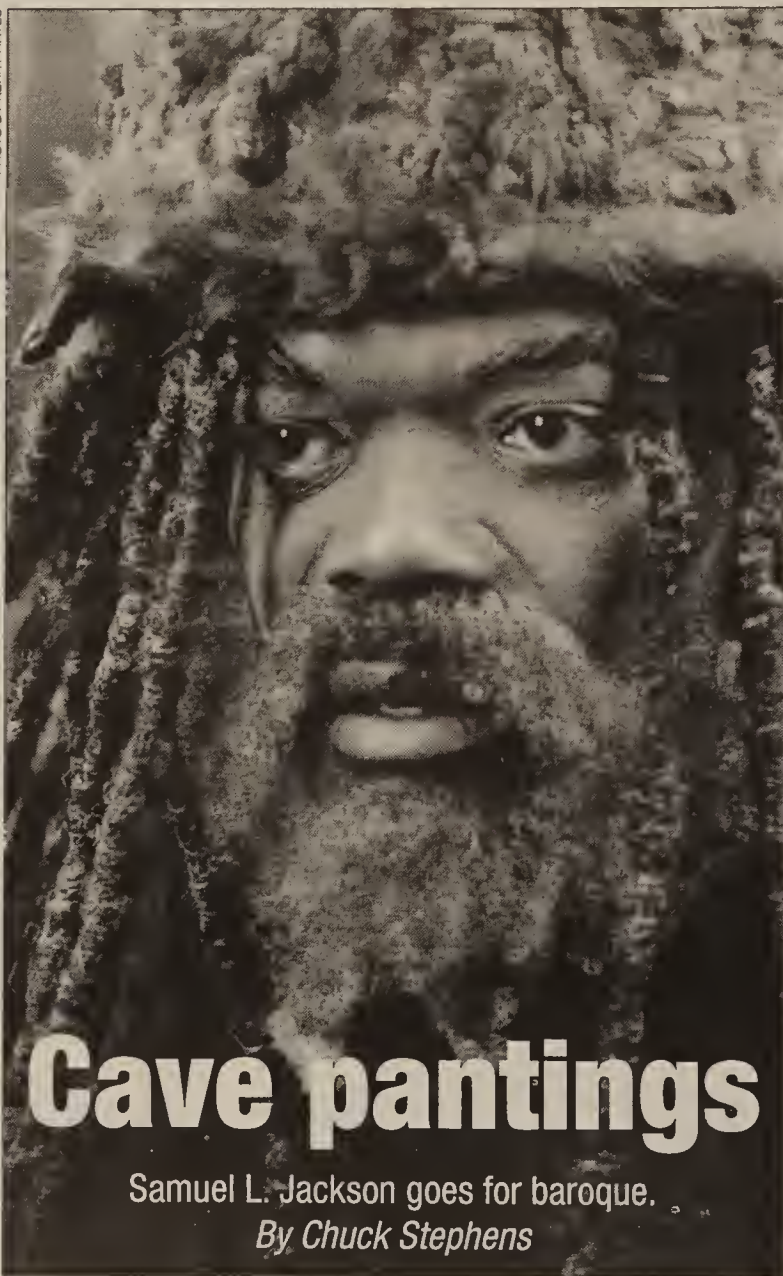
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age film

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Cave paintings

Samuel L. Jackson goes for baroque.

By Chuck Stephens

Rock on: Samuel L. Jackson plays a delusional homeless man who is also a talented musician.

That Samuel L. Jackson plays a delusional homeless dude possessed of prodigious musical genius — and a set of designer dreadlocks so gloriously nasty that only a wealthy rock star could consider maintaining them — in director Kasi Lemmons's neo-expressionist *Caveman's Valentine* should come as no particular surprise to anyone who has followed the recent turns of this vainglorious celebrity's career. After all, glamorous schizophrenia has become the earmark of the former indie-cred heavyweight's professional midlife crisis.

How else to explain the way Jackson turned our beloved John Shaft — the black private dick who's a sex machine with all the chicks — into a swaggering robo-Giuliani who never gets laid? Or the complicity of this former pillar of (what he likes to call) "Kill Whitey!" theater in the covert campaign poster for a new and better Bush-whacking that was *Rules of Engagement*? Forget about the path of the righteous man: the

fiction of Samuel L. Jackson as a stalwart torchbearer for modern pulp is finished, and there's nothing but success to blame. Having completed his ascension to the sort of airless summit of immortality that only old-school divas were once allowed to attain, Jackson's become Hollywood's worst kind of gargoyle. There hasn't been a swan in Tinseltown with a greater aptitude for confusing mink and muck since Bette Davis's eyeliner ate right through to her brain.

For a minute there *Caveman's Valentine* — the story of a preternaturally gifted pianist, composer, and former Juilliard scholar named Romulus Ledbetter (Jackson) who renounces society and potential success within Manhattan's high-culture aeries to take up residence beneath a rock in a city park — looked like it might have been Jackson's shot at redemption, or at least offered the actor an interesting reverse angle on his own upward devolution. Estranged from his family and adrift in delusions (including the belief that New York City is controlled

by a mad overlord named Stuyvesant and that a beef-cakey bevy of "moth-seraphs" are flittering through the cave-within-a-cave of his mind), Romulus might even have been an interesting character if only the screenplay, adapted by novelist George Dawes Green from his own cult-celebrated book, wasn't so insistent about dumping "meaning" all over his head.

Take Romulus's name, for example: a teeter-totter condensation of the name of the Roman warrior who was raised by wolves and eventually slew his twin brother and that legendary blues giant Leadbelly. Or the way that, when confronted with the body of a frozen hustler perched in a tree outside his grotto, Rom not only manages to suppress his dementia long enough to solve the crime but manages to burrow through the Big Apple like some sort of zeitgeist-starved worm. Munching on now threadbare '90s evils like the Mapplethorpe controversy, the white-biased funding of the National Endowment for the Arts, and the immorality of a medication-dependent mental health care system — not to mention Ann Magnuson's eager beaver — Rom turns out to be not so much a believable character as a pitch for a bad cable-TV series: *Homeless Guy, P.I.*

The film's not without its interesting elements, particularly when Lemmons (who worked with Jackson before, in the moody and moving *Eve's Bayou*) is allowed to play

to her strengths. Riding the currents of Terrance Blanchard's unhinged and soaring chamber score, the director demonstrates a marked talent for embracing irrationality and making chaos its own reward, even as Jackson and the screenplay drag her efforts ever downward. But it's clear that while Lemmons was hoping to create a Rom of her own, what she got was a handsome-looking project that turned out to be a robot with an evil dwarf working the controls from inside. (Danny Devito is one the film's producers.) Counter-contrive as she does, Lemmons is finally overwhelmed by the contrivances already onboard. Not even Jackson's sex scene with Magnuson, or his first ever glimpse-of-the-Shaft nude scene, can convert *Caveman's Valentine* into what it so clearly yearns to be: an old-fashioned piece of Miramaximalism, where penis + piano = revamped indie cred. ❖

'Caveman's Valentine' opens Fri/9 at Bay Area theaters. See Movie Clock, page 96, for show times.

2000/01 Season

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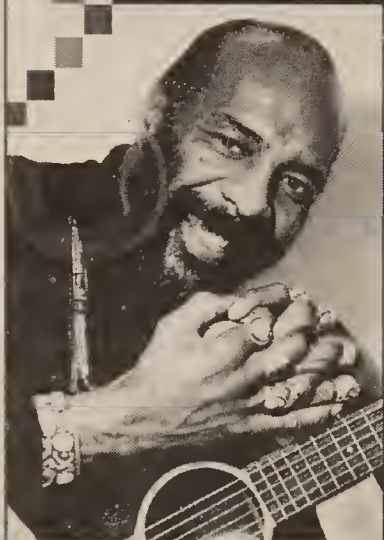
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Doing time

Getting Out packs a wallop. By Brad Rosenstein

Marsha Norman has a fascination with time: past, present, and future, the real and the imagined — all co-exist in her work. It's a resonant obsession that dates from her first play, *Getting Out*, now getting a new production by Women in Time as part of this year's Working Women Festival. Focusing on a woman's grueling first day out of prison after eight years of incarceration, the play intercuts a grim present with an equally brutal past.

Released from an Alabama prison, Arlene (Denise Balthrop Cassidy) moves into a run-down apartment in Louisville, Ky., with the not so welcome help of Bennie (Steven Paterson), one of her former guards. Every card seems stacked against Arlene's achieving real freedom: Bennie wants to make Arlene into his project and a whole lot more; her former pimp, Carl (Matt Kline), wants to pull her back into her old life; and her ferocious mother (Anna van der Heide) seems to be her greatest nemesis.

What could become a trenchant sociological drama is theatrically energized by Norman's congruent depiction of both Arlene and her younger self, Arlie (Jennifer Wagner). Arlie's moments onstage fill in Arlene's past, an awful cycle of apathy and abuse that helped to create the "hateful" girl who landed in prison. They function not as flashbacks but as fragments of the present, with Arlie and Arlene becoming part of the same conversations, simultaneously revealing the sources of Arlene's scars and her courageous attempts to heal them.

While Norman occasionally makes the Arlene-Arlie connections a bit too facile, *Getting Out* packs an affecting wallop. Director Margo Whitcomb and her first-rate cast dive into the play's fierce, uncompromising world and make it their own. Although Balthrop Cassidy strains a bit in her bigger moments, she nails Arlene's wary survivor toughness (and her Southern dialect), and Wagner is exceptional in rendering the dimensions of Arlie's anger, spiritual need, and capacity for love. The two together are almost unnervingly well cast; you really believe Wagner's Arlie could grow into Balthrop Cassidy's Arlene.

Whitcomb powerfully confronts the play's fractured emotional terrain as well as making fluent use of the limited Il Teatro space, and Paterson, van der Heide, and Rebekah Walendzak (as Arlene's compassionate neighbor) all do standout work. Few American playwrights these days have the guts to portray how

bad things can get; fewer still have Norman's ability to transform the difficult and painful into the theatrically viable, making the human clock manifest onstage.

Anatomy of a queen

Something is keeping Pete Hilton in his apartment, but it's certainly not his wardrobe: within seconds he can transform from go-go girl to lounge lizard to private dick. But no matter how flawlessly attired, Pete can

Ross odyssey from anger and denial to stiletto-heeled revenge. The potential for oppressive self-pity is enormous, but Pete's energetic coping strategies — from staging his own Barbara Walters interview to hosting a pair of dildos for tea — are sharp, unsentimental, and occasionally hilarious.

Holsclaw is a richly talented writer, and the baroque arias he provides for Pete are resplendently queenly. Dripping with venom and wielding cultural references like manicured talons, Pete's mental pirouettes never allow us to lose sight of his battered heart beating underneath. As a performer Holsclaw has some vocal limitations that can hinder his wit from landing the way it should, but he's a wonder-



That was then, this is now: As she attempts to start a new life, ex-con Arlene (right, Denise Balthrop Cassidy) is visited by her teenage self, Arlie (Jennifer Wagner), in encounters that reveal the sources of the older woman's scars.

never quite manage to make it out the door, and whenever his apartment bell rings, he dives for cover. Soon we realize Pete is still reeling from a recent breakup, but his free-floating agoraphobia is inspired by much more than fear of running into his ex. He's not so crazy about the world out there in general, except as fuel for a vivid fantasy life that constitutes his major weapon against chronic disappointment.

Doug Holsclaw's solo play *Don't Make Me Say Things That Will Hurt You*, now in a 10th-anniversary production at Theatre Rhino, offers a funny and gnawing anatomy of a queen done wrong. Pete's fury is a familiar kind of mourning, and the 10 vignettes take us on a Kübler-

fully fluid mover who finds the raging center of this lonely quick-change artist. Sabin Epstein's attentive direction gives shape to the episodic evening, and although some of the play's jokes have dated, their decade-long resilience — set against the background of a community plagued by loss — becomes a kind of celebration. ♦

'Getting Out.' Through March 25. Fri.-Sat., 8 p.m.; Sun., 7 p.m., Il Teatro 450, 449 Powell, S.F. \$15-\$18. (415) 433-1172.

'Don't Make Me Say Things That Will Hurt You.' Through March 24. Fri.-Sat., 8 p.m., Theatre Rhinoceros, 2926 16th St., S.F. \$16. (415) 861-5079.

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Brass tacks

American expat Muffin Spencer's got a band (Brassy), an album (*Got It Made*), and a big mouth. By Jimmy Draper



Muffin in the middle: Brash Muffin Spencer (second from right) and her Brassy bandmates make their U.S. debut with *Got It Made*.

Over the phone from her home in Manchester, England, Muffin Spencer is trying to make sense of the "tough girl" rep she's been given by the British music press. "Should I psychoanalyze myself? Well, I got tough because someone dropped me on my head," the U.S. expatriate deadpans before breaking into laughter. "No, but I think particularly in England, because I'm American, people think I'm really mouthy and bossy — and if you're direct at all in this country, then it's kind of scary to a lot of people. That's probably a lot of it."

If Spencer's self-analysis is correct, however, her directness isn't just "a lot" of the reason she's often described, as *NME* put it, as a "rebel cheerleader"; it's the whole reason. After all, *Got It Made*, the hip-hop-influenced and rough-rockin' debut by her funk-punk posse, Brassy, is nothing if not defiantly to the point. Full of hot-rod riffs and old school-styled scratch action, Brassy's songs rarely break the three-minute mark, as the band races

through its repertoire of punchy b-ball anthems and punked-up jock jams. Even more in-your-face than Brassy's breakbeats is Spencer herself, who — as the band's shit-talkin' singer who calls it like she sees it — makes her fair share of blunt demands at the mic: get up or get out; one-up or shut up; go-go or just go.

"We want people dancing," she says as we wrap up the interview, signing off with what could be construed as a subtle warning that at the band's shows, perfect posture isn't without its price. (Forewarned is forearmed: onstage, she's been known to issue reprimands when bodies get too stationary.) In fact, it's Spencer — gym clothes-clad in boxing shorts and knee-high socks — and her bad-ass bravado that makes Brassy's live show a must-see. "I don't think you can go onstage and think, 'Oh, I'm gonna take shit from people,' or 'I don't really care because I'm a wallflower,'" she says, as her band readies for its first American tour. "That's not what [performing is] about. If we go onstage,

I'm gonna try to control the situation, and I'm gonna do what I wanna do!"

After spending her teen years Smiths-smitten and dreaming of life among Britain's musical nianthrope, Spencer — who's the younger sib of Jon Spencer Blues Explosion's hip(ster)-shakin' namesake — graduated from high school in Hanover, N.H., and immediately fled New England for Old England. "I just couldn't wait any longer," she says matter-of-factly of her move to Manchester, as if every hope-filled teen actually has the nerve to leave behind friends and family in pursuit of a dream. A year later she befriended Stefan Gordon and Jonny Barrington; by the mid '90s the three of them had officially formed Brassy. With Spencer and Gordon on guitars, and Barrington (a.k.a. DJ Swett) manning the drums and decks, the trio sought out a bassist to complete the combo. "I knew I wanted another girl in the band, so we were looking for a girl to play bass, and we couldn't find one anywhere," Spencer says. "So we just

went to a concert, and we saw Karen [Frost] standing on her own at the back of the hall. So we just kind of thought, 'She looks vulnerable, so we'll pick on her.'"

"I said, 'Can you play the bass?' She said, 'No, but I'd love to learn.' So we put a bass in her hands, and a few weeks later she was fine." Finally fully assembled, Brassy released a trio of modestly successful singles on an independent label that quickly went bust, and then spent the next two disheartening years labelless amid the surrounding Brit-explosion. "The Oasis thing was really happening, and Britpop, I guess. It was kind of depressing. It was this whole kind of pro-British, pro-English, lad-ish, mono-eyebrow, mouth-breathing sort of thing. We didn't have a [record] deal, and we were driving down to London about once a month, just trying to get some attention from somebody."

It wasn't until '98 that Beggar's Banquet and Wiiija finally signed the band, by which point Brassy had al-

ready written more than half of the songs that would eventually end up on *Got It Made*. The band had also started to make a name for itself in England based on its raucous stage show, which increasingly included more of Barrington's spinning. "Our whole kind of ethic of what we do, we really arrived at it at that time — you have to engage an audience, you have to be energetic, and you have to be giving people something," Spencer says.

When *Got It Made* finally hit shelves stateside last month, nearly a year and several tours after its overseas debut, the album was quietly welcomed by small but enthusiastic pockets of import-informed fans. And while music critics have been excitedly spreading the word and comparing Brassy to punk-oriented acts like Le Tigre and other grrrl-related bands, the album evokes early Beastie Boys and even Beck more than Bikini Kill.

"I grew up in New Hampshire, so there wasn't much hip-hop filtering through ... just, like, Run-D.M.C. and Beastie Boys when I was still in school," Spencer says of her early exposure to music, which mostly featured '80s garage rock until her move abroad. "But when I came over to England [in 1986], hip-hop was much more widely acceptable and it was a really big part of youth culture. Like when Stefan and Jonny were 11 or 12, they were out in the center of town, putting down linoleum and break-dancing."

Got It Made reflects those hip-hop influences much more prominently than the press has let on: at its best, Brassy's genre-blending speed-pop pastiche is reminiscent of "Buffalo Stance"—era Neneh Cherry, Salt 'n' Pepa, Elastica, and even cult heroes ESG (check "Work It Out"). And when the album opens with an LL Cool J-esque knockout number, Spencer immediately and succinctly spells out the Brassy manifesto: "Nothing can compete with the B-R-A-double-S-Y beat!" For the next 40 minutes Spencer and co. rip and rag on anyone who dares doubt their skills: "You got a word for me? / Well, use it to my face," she taunts in her cocky, Justine Frischmann-styled sneer.

As much fun as Spencer's shout-outs and put-downs are, however, by the time *Got It Made* comes to a close, her smart-ass style has turned slightly monotonous — too much repetition, too little experimentation. Even so, her enthusiasm for building herself up and tearing others down can be so hilarious and infectious that it's rarely boring. "I try not to think too specifically [when I write] because I want it to be general enough so it'll be meaningful to someone else," she says, when asked if her lyrics target real-life enemies and experiences. Then she chuckles: "But I can get pretty general about being angry anyway. It's not that hard!" Spoken like a true rebel. ❖

Brassy plays Tues/13, 9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 621-4455 (info) or (510) 601-TWEB (tickets).

Pop life

Tuesday night at Noise Pop was the shiny, happy life raft in my scheduled sea of sad rockers drowning in their own sorrow. I could barely stomach it. While certain bands, like the Aislars Set (who played later in the week), break down all my defenses, my loyalties seem to lie with the kind of melancholics who like to show their colors. I live on a non-Beulah-loving island, population one, and Call and Response shows for me are like being at a street fair watching people put cotton candy in their mouths. "Why are they doing that?" I always think. So, despite the wacky keyboard greatness of Mates of State, I was happy when Tuesday was over and the slow suffering could begin in earnest.

But nothing turns out the way you think it will, does it? Damien Jurado and Pedro the Lion's David Bazan both cracked jokes during their sets. And the Shins — who on their single "New Slang" seem so ethereal as to possibly not exist — turned out to be a group of regular guys who liked their rock.

People did get into the dispirited spirit of things at a couple of shows at Cafe du Nord, the only place where I regularly see people sitting cross-legged on the floor like it's story time at indie rock kindergarten. But Jurado's lovely set there was marred by the fact that the crowd in the bar area was provid-

ing most of the noise. The guys in front of me were calculating how much beer they'd consumed. The quiet kids were just a few rows out of reach, sitting on the floor in a pool of reverence and music appreciation. And the only time the wall of sound at my back diminished was when Jurado did a cover of VW's — I mean, Nick Drake's "Pink Moon," a reaction that was more of a mood dampener than the caustic lyrics of Eric Bachmann's Crooked Fingers or the slow, drifting sound of the Church Steps playing with their backs to the audience.

By Saturday night at Bottom of the Hill I'd had enough of sensitivity, which was lucky, considering the tone set by the Young Fresh Fellows — or the "Fine Young Fellows," as someone lingering outside the club had it. No sign of Roland Gift, just half of REM wandering around the club and a chance to rub elbows with people as much as 15 years older than me, an opportunity I am rarely afforded in my fast-paced life of atrociously made teen movies and, well, shows at Bottom of the Hill. By this time, I have to admit, my knees hurt. It took Fastbacks' "Stay at Home," which has one of my all-time favorite guitar solos, even if Kurt Bloch seems like a total wanker (but hey, I'm sure that's just his stage persona), to truly get my mind to stop circling back to my bed. As luck would have it, I got shoved up front, which

allowed me to lean and headbang at the same time. Unfortunately, right behind me was a couple who clearly would have felt much more at home either at a rave or in a motel room. The lip-suctioning, while an unfamiliar sight in these parts, wouldn't have been so disturbing if they hadn't kept prodding me with various parts of their practically conjoined bodies, forcing me to turn around and note the crowd getting thinner with each song. For the Fastbacks set! — the moment in the festival when everything, including the words "noise pop," began to make sense.

I refuse to make too much of that, but I will say that, with Noise Pop Chicago in its second year, the franchise has begun. Is the fun over? I sure as hell hope not. But every show I went to was so oversold that I began to anxiously consider the possibility that Noise Pop could no longer shop in the junior section. Yay for Kevin Arnold. Yay for Jordan Kurland. But what happens when getting to the bathroom reaches the challenge level of an Outward Bound trip? Supersizing, I'm afraid. Let us bow our heads in a moment of silence honoring the rock kids out there who don't feel like dealing with the corporate robots at the Fillmore, or, god help us all, the Warfield. Now get on out there and buy your tickets. Noise Pop 2002 is only 362 days away. ❖

got it bad

by jeff chang

Walking to freedom

When Marvin Gaye's *What's Going On* was released on May 21, 1971, Raymond Washington and Stanley "Tookie" Williams were high school students in South Central Los Angeles hatching a plan for a powerful gang that would come to be called the Crips. Angela Davis was in jail, held on trumped-up charges in connection with Jonathan Jackson's tragic failed rescue of the Soledad brothers at the Marin County Courthouse. As the album climbed to the top of the charts, Afeni Shakur would give birth to a son, Tupac. Somehow, *What's Going On* reflects the rebellion, confusion, terror, and hope of that time.

Looking back, it's evident that the record was cathartic for Gaye: he emerged from a long period of despair triggered by Tammi Terrell's decline and death and fired by rage over his brother Frankie's horrifying tour of duty in Vietnam; the album was conceived in defiance of the strictures of Berry Gordy's assembly-line pop production. The album endures because of the way it summed up its present and wrote the future. Gaye's signature multitracked vocals — which liner notes writer Ben Edmonds says were an accident that became a trademark — add a conversational, discursive

tone, an "I am we" sensibility, to the libretto. Thirty years later, you still feel like you're inside Gaye's head, reasoning and building with him.

Less obvious, but still important, was the way Gaye's vision was extended by the crack team of writers, players, arrangers, engineers, and others involved in creating the sound that distinguishes the collection. In addition to the original single versions, an early sketch of "Distant Love," and a live recording of the only performance promoting the album, the new two-CD release (Universal/Motown) offers what's called the April 5, 1971, Detroit Mix — the grail for Gaye completists, to be sure, but also a testament to the way Gaye not only led but inspired dozens in the pursuit of art that felt uniquely important. Edmonds describes the bass titan James Jamerson telling his wife he had just recorded a classic. He writes, "[W]hen Marvin first heard the strings and brass playing against the rhythm tracks, when he understood how well [orchestra conductor and arranger David] Van DePitte and the others had realized his musical intentions, he was reduced to tears."

The Detroit mix amply demonstrates why. Van DePitte's arrangements, highlighted especially in the minimalist "Wholy Holy," are exquisite. Elsewhere, especially on "Inner City Blues" and two mixes of "What's Going On," Gaye's "black bottom"

sounds contemporary. Had the 12-inch single been a popular format back then, these stripped-down mixes would most certainly have been the DJs' choice. The forefronted polyrhythms on the Detroit mix of "Inner City Blues" signify collective political action the same way folks like Public Enemy and Stetsasonic would two decades later.

The final mixdown, done by Gaye and Lawrence Miles, is often praised for its lush textures. But this digital remastering also throws the contrasts into relief, unearths more time capsules of accident and design. Chet Forest's cymbal crashes and snare accents on "Flying High (In the Friendly Sky)" are mixed to capture the glorious horror of posttraumatic substance escape. But the soundscape also anticipates the haunted, emptied space of King Tubby's dubs, themselves the shadow of Jamaica's post-independence economic devastation and bloody political wars.

And finally, there is that sturdy little thread of hope: the tendency, as scholar Craig Werner notes in his book *A Change Is Gonna Come*, to use black music to confront "the burdens of our shared history." Here all you have to do is follow Jamerson's bass on "Save the Children," the way Gaye does — it's the freedom walk, a clarion call. Three decades later, it's a path we're all still trying to walk down. ❖



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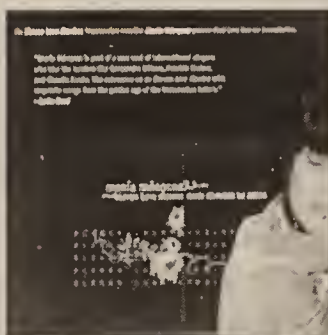
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5. Ruins "Pallaschton"
6. S/T "O Brother Where Art Thou - soundtrack"
7. Mooney Suzuki "People Get Ready"
8. Spiveys "V"
9. Various Artists "Fistful of Rock Vol. 5"
10. Le Tigre "From the Desk of Mr. Lady"

ad

grooves



Maria Márquez

Once Cuentos de Amor/Eleven Love Stories (Palm)

From Cesaria Evora to Susana Baca, so-called world music divas have been a marketing bonanza for the majors in recent years. So, unless the boom that also brought forth Virginia Rodríguez and Omara Portuondo suddenly goes bust, adding Maria Fernanda Márquez to the roster should be a sure bet for Chris Blackwell's Palm label. Like other "overnight sensations," Márquez has been priming herself for discovery for years. The self-produced *Once Cuentos de Amor/Eleven Love Stories* (released independently last year) brings to full flower the gifts the Caracas-born, Oakland-based singer has cultivated in such Bay Area groups as the Altamira trio (with Claudia Gomez and Jackeline Rago), Chalo Eduardo's Brazilian Beat, Voz do Samba, Trio Amoros, and Wild Mango.

Accompanied by core players Gerry Grosz (vibes, marimba), Robin Lewis (guitar), and Omar Sosa (piano, Fender Rhodes, Hammond B-3), with Tom Miller, John Santos, Jackeline Rago, and others adding color and texture on steel drums, percussion, cuatro, accordion, and clarinet, Márquez interprets songs by Venezuelan composers who eloquently adopted the Cuban bolero tradition. From the first reverberant swoon of "Cuando yo te queria (When I Loved You)" through the final stark voice-and-bongo reading

of "Bolero/Poema," Márquez wastes no time getting to the raw emotion of these unabashedly romantic pieces. Her burnished alto could defrost your freezer at 30 paces, and she has a deceptively smooth command of dynamics and phrasing, stirring the essence of vulnerability and compassion into minimalist arrangements of, typically, one, two, or three instruments. With the warm breeziness of Astrud Gilberto and the deep dusky soul of Nina Simone, she invents her own timeless, tropical jazz balladry. *Maria Márquez performs Sat/10, La Peña Cultural Center, Berk. (510) 849-2568.* (Derk Richardson)

Various artists

Environments Volume 1 (Om)

I am most assuredly a house music lover, but I can get a little tired of four-on-the-floor kick drums. Thankfully, Om Records has come through with *Environments Volume 1*, a collection of broken beats to spice up the monotony. An assortment of nu breaks, 2 step, and mid-tempo cuts, this is one of a few domestic releases that cover sounds causing a much bigger stir abroad than at home.

Chunky breaks are the order of the day: heavy on funky, looped beats with something of a science fiction flair. Sounds like the squelching blips and burps of "Iron Jaw" and the liquid bass and astronaut samples of "You Are the Reason" cleanly evoke their own distinct atmospheres, creating places where the listener's mind can stretch out, wander, and take in each carefully crafted element as it develops. But, with the exception of an anemic and formulaic cut from Telefuzz, which strays into ambient annoyance, the songs on *Environments* manage to avoid Orb-like overdoses of the "inner mind" and keep the beat on the funky side.

Witness the eerie tribal syncopation of S.F. local Afro-Mystik, or the dubby Latin styles of DJ fave "Poppen," by the absurdly named Voom Voom. These tracks create a perfect

balance between sparkingly fresh sounds that flower upon examination and driving rhythms that keep the body moving; while the days spent in the studio are plainly evident, so are the nights moving dance floors.

It is ironic that *Environments* sounds so new; many of the breaks recall sounds from the early-'90s heyday of warehouse raves way south of Market. Skylight's "Primate Exhibit" would easily have fit into an early-morning set by DJ Josh or Jenö, its floating synth lines shot through with light acoustic guitar, all riding a rocking breakbeat that is constantly mutating. This album is a welcome reminder of styles that may have slipped away unnoticed, only to spring back remade for the future and bursting with new energy. (Peter Nicholson)

Doves

Lost Souls (Astralwerks)

"Catch the sun before it's gone / Here it comes, up in smoke and gone," Jimi Goodwin of Doves advises on "Catch the Sun," his voice full of heft and wide-eyed clarity. The song's bright, scintillating paradox is typical of Doves' *Lost Souls*, an awesome patchwork of Britpop influences. There are the cascading guitars that suggest mid-'80s Robin Guthrie and his Cocteau Twins; the heavy psychedelic bleed of early-'90s shoegazer heroes like Lush and My Bloody Valentine; the bemused, self-conscious songwriting of mid-'90s Blur; and, of course, the eccentric dabbling in electronics that defines modern heroes like Radiohead.

Doves isn't wholly original, but Goodwin gives the group a distinct identity; his muscular songs, dressed frequently with lovelorn lyrics (which are admittedly less abstract poetry than well-written platitudes) are a welcome respite from the wounded, minor-key warbling of U.K. troubadours like Damon Albarn. Doves attacks *Lost Souls* with staunch professionalism, translating its disparate influences into gems like "Melody Calls" and "Rise," the latter ascending on a wave of strings patterned after the Love Unlimited Orchestra. Clocking in at well over 70 minutes, *Lost Souls* smacks of the hubris that's infecting most major British albums these days, but it's best to view it in a pop context rather than as a statement of some sort.

Twenty years ago Doves would have stood out as the best of corporate rock or a mainstream variant of new wave. Each song on *Lost Souls* is tinged with subtle overdubs and the occasional sample, especially on the megaphone-whispered ballad "Break Me Gently." Sometimes, as on the title track, the sonic experiments seem bizarre and forced; more often, Doves uses studio trickery to enhance great cuts that grab you by the ears with meaty hooks and tasty bass lines. At its best, the album converts sounds once deemed innovative and insurrectionist into rock anthems. *Doves performs Wed/7, Bimbo's 365 Club, S.F. (415) 474-0365.* (Mosi Reeves)

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Gram Parsons

Another Side of This Life (Sundazed)

Dead cult heroes like alt-country godfather Gram Parsons don't have to apologize for posthumously released recordings. Once an artist's status is established, anything and everything enhances it. Had Parsons released this 18-song collection of solo folk music in 1967, it would have been one more faceless album featuring a young man with a great voice, an acoustic guitar, and a dream; hindsight makes *Another Side of This Life* more than a curiosity. The actual dates of the sessions are murky, although it's likely they spanned the period between March 1965, Parsons's senior year in high school, and December 1966, after he had left Harvard and moved to New York City.

What's remarkable is how far Parsons came between the last session here and his brief but seminal tenure in the Byrds, which began some 16 months later. The folk music on *Another Side* — pretty, predictable, and sometimes impossibly earnest — is a light year from his contributions to *Sweethearts of the Rodeo*. On *Another Side's* five originals, Parsons wears his folk influences on his sleeve: "November Nights" is evocative lyrically but sounds like a knockoff of Dylan's "It's All Over Now Baby Blue"; "Zah's Blues" has Fred Neil all over it. There's scarcely a trace of the country tradition that shaped Parsons's work (and that of so many others) down the road. Instead, collectors and fanatics will find an album energized by ambition and unformed talent struggling to break loose. (J.H. Tompkins)

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March 7 Wednesday

Freedom fighter Bob Dylan cited John Trudell's album *Graffiti Man* as the best album of 1986; Trudell's latest, *Blue Indians*, was produced by longtime pal Jackson Browne. But Trudell is much more than just a music-biz luminary: he emerged as a Native American political leader during the 1969 All Tribes occupation of Alcatraz Island. In 1979, while national chair of the American Indian Movement, Trudell lost his family in a suspicious fire that erupted a day after he burned a U.S. flag on Capitol Hill. Trudell's artistic side has aided the healing process, as he has channeled his energy into a music-spoken word form that merges chanting and electric guitar. The charismatic speaker shares his poetry and thoughts tonight at a benefit for La Peña Cultural Center. 7:30 p.m., *La Peña Cultural Center*, 3105 Shattuck, Berk. \$8-\$10. (510) 849-2568. (Mielikki Org)

Sorry, no VIP room

You don't have to be lactose intolerant to despise cheese. Bland gooeyness gurgles in the local house scene, but at least a solid contingent of authentic idealists remains. Tonight party founders Malachy O'Brien, DJ Simon, and DJ Cosmik Jason celebrate 10 years of **Come-Unity**, the longest-running house club in San Francisco. Based on the old-school renegade (and dare I say rave?) principals of the anticlub experience, Come-Unity is a wildly optimistic party that features deep, sometimes, psychedelic tunes and a sincere sentiment of "deep into the vibe" dance-floor camaraderie.

Check your glo sticks at the door and come down for a long night of pure joy. DJs Simon, Jenö, Garth, Mark Farina, Cosmik Jason, Corey Black, Polywog, Kimmon, Gavan Duffy, and Bones are all scheduled to hit the decks. 10 p.m., *Space 550*, 550 Barneveld, S.F. \$10. (415) 550-8286. (Amanda Nowinski)

March 8 Thursday

Exquisite noise New music informed by pop culture and world music makes up the repertoire of the New York-based **Bang on a Can All-Stars** (Robert Black, Mark Stewart, Maya Beiser, Evan Ziporyn, Lisa Moore, and Steve Shick). For their San Francisco concert, these stellar instrumentalists and composers perform works inspired by John Lennon's "Tomorrow Never

Knows" (Julia Wolfe's "Believing"), the noise made during legendary backward spins of "Strawberry Fields" (Michael Gordon's "I Buried Paul"), and a classic Ernie Kovacs TV-sketch character (Don Byron's "Eugene I"), the latter performed in sync with a Kovacs video. Other pieces include Phil Kline's "Exquisite Corpses," inspired by a surrealist parlor game; Ziporyn's "Three Impersonations," in which "the voices of three different cultures — Japanese shakuhachi, Balinese gnomon, and East African nyatiti — speak through the clarinet"; and section 1-1 of Brian Eno's groundbreaking ambient composition *Ambient 1: Music for Airports*. 8 p.m., *Yerba Buena Center for the Arts Theater*, 701 Mission, S.F. \$24-\$34. (415) 978-2787. (Derk Richardson)

8 days a week

March 7-14, 2001



Come here often: Ready for 15 hours of dancing? Tytus Bergstrom, left, and Silke Heleine sure are, and they'll get it at the **City Lights Ball Room and Latin Dance Competition**. See Sat/10.

Get together Webster's defines *pluralism* as "a state of society in which different groups maintain a participation in their respective cultures within a common civilization." **'Pluralities'** attempts to create just that, bringing various worlds into one space to see what happens. The three-evening event begins tonight as Noah Thorp and Sync, Synthetic make laptop techno with a healthy dose of live improvisation. Next, Peoples Bizarre perform a modern take on traditional eastern European folk music. Connector bring it full circle with a techno-jazz set using both electronic and live instrumentation. Also in *Pluralities'* chunky musical stew is the added ingredient of VJ Ubik's live video projections. The Friday and Saturday shows feature different (but similarly diverse) lineups.

Through Sat/10. 8 p.m., *Venue 9*, 252 Ninth St., S.F. \$8-\$20. (415) 289-2000 or www.listenlabs.com. (Joe Salas)

March 9 Friday

Snooped up Though its characters are drawn from the *Peanuts* kids, writer-director Andrew Dickson's *Good Grief* is a far cry from *A Charlie Brown Christmas*. In this Portland, Ore.-based tale, a group of high schoolers attempts to break its fantasy role-playing-game addiction while on a road trip in pursuit of buried treasure (total geekdom is mitigated by a soundtrack that includes the *Fucking Champs*). Upping the indie coolness quotient is film costar Al Burian, who'll open the show with a reading from his zine, *Burn Collector*, a first-person narrative that somehow manages to make mundane, depressing components of American culture (Greyhound buses: "an underground railroad for the sketchy and irredeemable") strangely hilarious and fascinating. 8 p.m., *Artists' Television Access*, 992 Valencia, S.F. \$5. (415) 824-3890. (Cheryl Eddy)

March 10 Saturday

Hear this The San Francisco International Asian American Film Festival showcases the important musical aspect of the Asian American creative scope when it hosts **'Directions in Sound: Notes from the Asian American Underground.'** The Justice League hosts a multimedia event on Saturday night, at which video art, animation, and films featuring musicians such as Sean Lennon, Kid Koala, and J Church screen while Terracotta Troop, Azaad, Skyflakes, Mike Park, and *Bay Guardian* contributor Oliver Wang (DJ O-Dub) play onstage. On Sunday a crew of indie popsters take the spotlight at Cafe du Nord, where notable Asian American musical entities Ee, the Fairways, and Deerhoof perform. Also included is a performance by Japanese hybrid band Orange Spice, which features members of experimental groups Ladybug and the Boredoms. 9 p.m., *Justice League*, 628 Divisadero, S.F. \$15. (415) 289-2038. (Also Sun/11, 9 p.m., *Cafe du Nord*, 2170 Market, S.F. \$7. 415-861-5016.) (Ali Neff)

Everybody rumba! It begins with American Smooth Ballroom at 9 a.m. and closes with the Night of the Stars Professional Show at 10 p.m. In between, amateurs and professionals, youths and the over-35 circuit, pre-novice, novice, prechampionship, and Pro-Am dancers perform waltz, fox-trot, tango, quickstep, cha-cha, rumba, East Coast swing, paso doble, bolero, mambo, and jive. It's the **City Lights Ball Room and Latin Dance Competition**, and it's 15 hours of fun, flair, and feathers. 9 a.m.-midnight, *Russian Center*, 2460 Sutter, S.F. \$10-\$20. (415) 681-9083. (Sima Belmar)

NO

roy loney::



the cult hero next door

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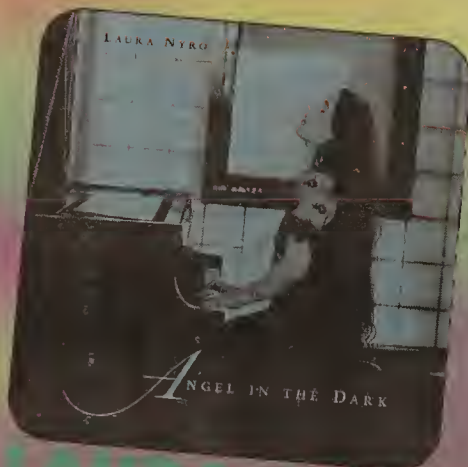


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Only the Loney

Once a Flamin' Groovie, then a Phantom Mover and a fixture behind the counter at Jack's Record Cellar, Roy Loney is the least-known famous musician in town.

By John O'Neill



Through the years: Roy Loney stands alone and with the Flamin' Groovies in the early days (inset, top), the Phantom Movers (inset, center), and the Flamin' Groovies in 2001 (inset, bottom).

Jack's Record Cellar is a nondescript storefront wedged snugly into a row of buildings at the corner of Scott and Fell Streets. There are no new-release glossies in the window, no bright neon sign announcing, "This is the place." In fact, if you didn't already know, chances are pretty good you wouldn't even realize the joint was open for business. It's better that way; Jack's isn't the kind of place you'd drop by to suss out the newest Euro trance releases, to grab the new one by some prefab titty princess, or to find anything that might have been released on compact disc. Collector trolls come to Jack's for vintage vinyl, especially 78 rpm recordings.

The pull of the soul bin to the left of the entrance was almost overwhelming, but our mission was even more personal than our lust for Arthur Alexander's back catalog. After years of arguing about, splitting hairs over, getting way too drunk to, and ultimately becoming

a true believer in the divine grace, unmitigated power, and unquestionable greatness of the Flamin' Groovies, we were about to come face-to-face with one-time Groovie singer Roy Loney. To most San Franciscans, he's the guy behind the counter at a record store. To new arrivals like us, he's much more.

"People from all over the world come in here and ask to take pictures or do interviews," Loney says of his common-guy status. "I see kids looking out of the corner of their eye wondering if I'm 'him.' It's funny because I'm kind of like the comfortable uncle here in town. I've lived here all of my life, and I'm pretty accessible. Then I get out on the road, and suddenly I'm 'dangerous!' You're never a hero in your own hometown."

Destiny calls

The common thread tying Loney's career together is that he's always been under-rated on his own turf — starting with his stint in the legendary-everywhere-but-

here Flamin' Groovies. He was, once upon a time, a member of a folk trio called the Kingsmen, when — like thousands of suburban kids — he ran into the British Invasion. In 1965, Loney enlisted Kingsmen guitarist Tim Lynch, bassist George Alexander (a high school pal), and rookie guitarist Cyril Jordan and set out in a new direction. In 1966, when drummer Danny Mihm came on board, the Flamin' Groovies were open for business.

From day one they were out of phase with contemporaries like Jefferson Airplane, the Grateful Dead, and Quicksilver Messenger Service, who were busy scoring the tepid improv soundtrack to what would become the Summer of Love. The Groovies openly and unabashedly embraced the then-unhip credo of good-time rock and roll music. And, sweet Jesus, what a racket they made! While their Bay Area brothers and sisters were attempting to explore uncharted territory, Loney and the boys

embodied the rebellious spirit that powered rock's first wave. Their mix of rockabilly, '50s rock and roll, '60s Brit pop, jug band music, and quasi psychedelia separated them from the local pack. The result was music that had far more in common with what would eventually be called punk than with the so-called San Francisco sound. They prefigured the DIY movement by releasing *Sneakers*, their first album, on their own, a decade before it became common practice.

"With the British Invasion, music got good again," Loney says, explaining the Groovies' humble beginnings. "San Francisco exploded. There were clubs cropping up everywhere — basements, backyards, all over the city there was music. You didn't have to be any good, and you could go out there and plug in! We were all into different things: Elvis was the starting point for me; Tim was into folk; Cyril, who was younger, was into the Beach Boys and Beatles. We weren't very technically

proficient, but we put out *Sneakers* on our own. [Then] Epic signed us, which really shocked me. Everyone was looking [to sign] a San Fran band. I didn't think we were ready, because we were just learning how to play."

Supersnazz, the band's first proper album, was released in 1968 and fell on completely deaf ears. Unfocused but spirited, the no-frills album was still a relatively manic affair compared with most FM-radio fodder. The Groovies were subsequently dropped by Epic, but they were well on their way to defining their sound. And though no one saw it coming, the Groovies' sails were set toward their date with destiny. They were to become perhaps the most criminally ignored group in recorded history: the ultimate cult band.

Disappearing act

Despite the poor showing of *Supersnazz*, the band began gigging relentlessly,

Continued on page 4

INSET TOP: FROM LEFT, GEORGE ALEXANDER, TIM LYNCH, CYRIL JORDAN, ROY LONEY, AND DANNY MIHM. INSET CENTER: FROM LEFT, ROY LONEY, DANNY MIHM, JAMES FARRALL, MAURICE TANI, AND LARRY LEA. INSET BOTTOM: FROM LEFT, GEORGE ALEXANDER, TIM LYNCH, CYRIL JORDAN, DANNY MIHM, AND ROY LONEY. PHOTOS COURTESY OF ROY LONEY

PHOTO COURTESY OF ROY LONEY



Not takin' five: With his new band, the Longshots, Roy Loney, center, rocks on.

Loney

From page 3

translating best in gritty power bases like Detroit, Cleveland, and New York. They also snagged the lease on the original Fillmore Auditorium and booked early area gigs for Detroit's Stooges, MC5, and Alice Cooper, as well as Hot Tuna.

They inked a deal in 1970 with Kama Sutra Records (a subsidiary of Buddha and home to '60s hit makers the Lovin' Spoonful) that allowed them to explore the basic elements of rock and roll. *Flamingo*, released in 1970, was a giant step forward, retaining the fluid yet raw interplay between guitarists Jordan and Lynch and showcasing Loney's tongue-in-cheek lyrics. The influence of the Detroit bands that leaks from the album's seams was still there a year later when the Groovies recorded their masterstroke, *Teenage Head*.

"Seeing the Stooges live blew us apart," Loney explains. "Seeing them and the MC5 heaved us up a bit; it changed our sound. Actually, 'Teenage Head' has been accused of being punk — maybe because it's easy to play. Cyril and I wrote it in our hotel room in 10 minutes. We needed some more songs for the album, and I had the lick rolling around in my head for a while. Cyril had been hanging around with Kim Fowley, and teenage head was Kim's favorite thing, and probably still is. That was it."

Flamingo and *Teenage Head* received considerable critical acclaim, but neither one was able to elevate the band beyond regional cult status.

After the commercial disappointment Loney left the band, and although rumored to be launching a solo career, he became a "whatever happened to" rock trivia question, remaining out of sight for seven years. Rumors flourished and eventually

died, giving way to the stuff of rock mythology. The truth, however, is rather simple. "I didn't disappear or leave to pursue a solo career," Loney says with a shrug. "I just left. I was tired of the business. The albums hadn't sold well, and Cyril wanted to go in a different direction with the band. So it was agreed that I would step out."

The Groovies moved to England, reinvented themselves as a beat group complete with period clothing, and got Dave Edmunds to produce them just in time to be part of the emerging power pop-punk scene. They released another clutch of nearly perfect pop albums that were as commercially unsuccessful as their earlier work. As the '70s drew to a close, the band slipped further underground.

Loney, meanwhile, remained in San Francisco and returned to his first love, acting. He did stage work and also took a job with ABC Dunhill Records, trying out the business side of music. He got married, moved to Marin County, and, as he puts it, "tried to be a normal guy. I failed miserably."

The phantom moves

Bored with life in the suburbs and feeling the itch of the music bug, in 1978 Loney recorded an EP, *Artistic as Hell*, with his old bandmates backing him up. But his official return to music dates back to an evening with Mihm (by then also an ex-Groovie) at San Francisco's punk palace, the Mabuhay Gardens, where he saw his first punk show. The music was spirited and sloppy, but, Loney contends, "It's what really kicked off my solo [career]. It was like, 'Wow, it's lousy, but it sure has some energy.' I already had an offer from Solid Smoke Records to put out a full-length album if I got a band together."

Loney signed a deal with Solid Smoke, put together the Phantom Movers, and released the incendiary

Out after Dark. If the Movers' sound was a direct descendant of the original Groovies' raucous formula, then *Out after Dark* was the true little brother to *Teenage Head*. Loney's fevered, wild-eyed take on music was never more pronounced or better served. All rockabilly hiccups, big beat wallop, irreverent humor, and unpretentious party stomp, the album is a slab of burning American rock and roll. Loney would stick to the same basic recipe for the next five albums (the cross-genre misstep of 1982's *Contents under Pressure* was his only career blemish), building a solo career that emphasized taste over trends and an unbending devotion to raw power and rock and roll's roots. Along the way his reputation as an off-the-hinges live performer grew.

"All the best bands gotta hit the stage full throttle," says Loney, who, it should be noted, more closely resembles a wine critic than a rock star. "That's what the wild-man image I have is about. It's just part of the act that comes on when I hit the stage. I just save it up from everyday life and I explode."

Keeping busy

Because no good thing can last forever, especially if it doesn't pay the rent, the Phantom Movers gave up the ghost in 1989. Tired but never disillusioned, Loney returned to Jack's full-time and plotted his next career move. His absence from music lasted nearly five years, though not by plan.

"Sometimes you think things like this are only going to take a couple of weeks, and they end up taking a couple of years. Although I did manage to put out some material during that time [1993's *Action Shots* (Marilyn), recorded before the Phantom Movers dissolved]."

The itch returned when Squirrels guitarist Joey Kline suggested Loney head up to Seattle to cut some tracks with Kline's band. Young Fresh Fellows honcho Scott McCaughey caught wind of the plan and decided his band was better suited for the job. Kline, Loney, and three-quarters of the YFFs became the Longshots, and the planned handful of songs became 29. Tours of the Pacific Northwest and Spain followed with the release of *Full Grown Head* (Shake). It was loaded with Loney's trademark spirited rock and marked his fourth decade as a performer. The same enthusiasm can be found on a subsequent Longshots live disc, *Kick out the Hammonds*, as well as the album — tentatively titled *Drunkard in the Think Tank* — that he's currently shopping.

Midway through his '50s, Loney is ready to do it all over again — although he's already a busy man. In addition to managing Jack's Record Cellar, he has joined up with old Phantom Movers guitarist Larry Lea and the Original Amateurs, is writing a screenplay, and is working on memoirs of his days as a Flamin' Groovie.

The Loney files

No story on San Fran's number-one man of action would be complete without a bunch of lists. Below are a select group of topics featuring Roy Loney on Roy Loney, along with our top picks from his extensive catalog.

Five favorite Bay Area bands

1. Jefferson Airplane: "A big reason I first started a band. They had a great, loud sound they never got on album."
2. Charlatans: "A good band. Dan Hicks played with them [as did future Groovie Mike Wilhelm]."
3. Freedom Highway: "Nobody will remember them, and they didn't play a ton of gigs, but I liked them."
4. Mummies: "I really liked what they were doing, the rawness. Their recordings were like they were done with a cassette recorder."
5. Dead Kennedys: "The D.K.s were really something at what they did. Plus, I don't want to get Jello upset!"

Five favorite Loney recorded moments

1. *Out after Dark*: "It's the best crafted of all the albums and I like the production."
2. "Dr. Boogie" (from *Teenage Head*): "Cyril and I wrote it in 10 minutes in our hotel room. I still love the feel and the vibe of it."
3. *Drunkard in the Think Tank*: "My upcoming album. It has a lot of variety, and I enjoy playing with the Longshots."
4. *Fast and Loose*: "[It's] the most rockin' album I've ever done. It still holds up pretty well to my ears."
5. "Neat Petite" (from *Out after Dark*): "It's my all-time favorite track."

Five favorite rock and roll memories

1. "Seeing Elvis on the Tommy and Jimmy Dorsey show as a kid. That pretty much started everything for me. Up till then my biggest influence was listening to cowboy songs."
2. "Seeing James Brown at the Civic Auditorium in 1960. The first half was this Dick Clark traveling caravan with Duane Eddy and people like that. The audience was 80 percent black, and the only guy who got a response was Jerry Lee Lewis. The second half was Hank Ballard and the Midnighters with James Brown and the Flames opening. It was amazing!"
3. "Walking in and seeing the MC5 onstage for the first time. It was just 'wow.' They really made an impression on the Groovies. That and seeing the Stooges really changed our sound for *Teenage Head*."
4. "Sneaking into the Cow Palace to see Eddie Cochran at age 11 or 12. This was also one of those caravan tours, and he came and did three songs. You know, 'Summertime Blues.' It was a big thing."
5. "We [the Groovies] got called at the last minute to open for Cream at the Fillmore. Electric Flag canceled, so we were asked and got to do two sets. We did all right, though we were hardly ready for [such a large show]. Clapton was a supergreat guy, and we were all big fans."

O'Neill's best of Rockin' Roy

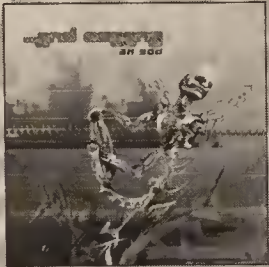
1. With the Flamin' Groovies, *Teenage Head* (Buddha): Unadulterated rock and raunch that manages to out-Stones the Stones. The title cut ranks with "Louie Louie" as set-list fodder for innumerable garage bands.
2. With the Phantom Movers, *Five or Six by Five Live* (Norton): Loney's "Second Cousin," Link Wray's "Black Widow," and Ronnie Self's unknown masterpiece "Bop A Lina" all get a maximum workout somewhere in Bethesda, Md.
3. With the Longshots, *Full Grown Head* (Shake): The Young Fresh Fellows back up the wild man, and the results are a straight-up shot of fun.
4. With the Flamin' Groovies, *California Born and Bred* (Norton): A post-breakup release of rare goodies and unreleased material from a band completely out of step with their San Fran peers.
5. With the Phantom Movers, *Out after Dark* (Solid Smoke): Loney's first post-F.G.s album and probably the best of the bunch. It's not too far a reach to call it *Teenage Head's* little brother.

Most of Loney's titles (both in and out of print) can be found at Jack's Record Cellar, where you can also find the man who made them. No extra charge for signed copies. J.O.

And there was also the recent evening when the five original Groovies were in the same room for the first time in nearly 30 years. Within a week, an offer of a three-night reunion engagement in Spain was on the table. In the meantime, Loney still feels the itch to do what he does best: perform.

"Whatever happens with the Groovies, I can't say," he says. "I'm the first guy to sign on. But I'd like to get this new album out and get some touring in so I can get off my rusty dusty and show the crowd I can still do it. I'm a ham; I love being onstage. I feel more comfortable there." ♦

From the Bowels of Hell...Subsect



...AND OCEANS

Allotropic/Metamorphic Genesis Of Dimorphism

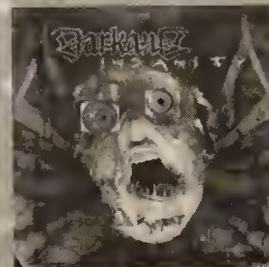
Finland's most innovative black metal entity unleash their domestic debut, featuring some of the genre's finest ingredients such as artwork from Dark Tranquillity's guitarist Niklas Sundin and a masterful production mix compliments of Abyss Studios that is sure to please fans of Dimmu Borgir, Old Man's Child and Emperor.



NIGHTWISH

Angels Fall First

The sensational debut of Finland's most heralded metal band has landed upon America's shores for the first time, unearthing the roots of keyboardist Tuomas Holopainen's mystical sound and the celestial vocals of professionally trained opera singer Tarja Turunen. Also available from Nightwish: Wishmaster and Oceanborn.



DARKANE

Insanity

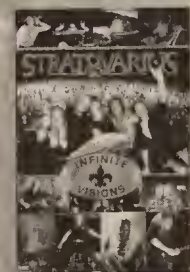
Sweden's devastatingly unique Darkane return with a monstrous new album rich with vigorous melodies mixed with a violent undertow of powerhouse drumming, bold arrangements and caustic guitars, all captured by a sterling production job courtesy of Daniel Bergstrand (Meshuggah, Strapping Young Lad, Stuck Mojo).



KREATOR

Past Life Trauma

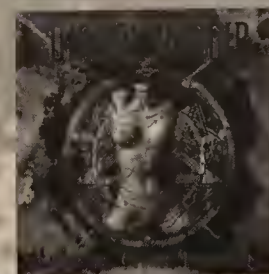
A must for any Kreator fan. This greatest hits album was picked by their fans and features digitally remastered versions including two extremely rare and two previously unreleased tracks as well as a 20 page booklet with tons of previously unseen photos.



STRATOVARIUS

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This is the definitive Stratovarius video collection covering 2 hours worth of exciting live performances, every official promotional video ever shot, up close and personal backstage footage, never-before-seen "behind-the-scenes" documentation of recording sessions and much more! Follow the band as they chronicle their illustrious and highly successful 10-year history of ground-breaking metal achievements.



DIMMU BORGIR

Puritanical Euphoric Misanthropy

Arguably one of the greatest black metal bands on the planet, Dimmu Borgir have returned with their highly anticipated and most superior album ever! Puritanical Euphoric Misanthropy is a phenomenal opus of pure blackness containing an extreme and diverse mixture of styles and musical soundscapes.

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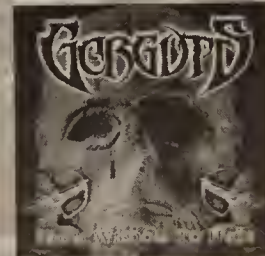


NARNIA

Desert Land

Desert Land is a triumphant return for Narnia as it features their most mature and diverse song-writing to date. This album finds the band progressing into a heavier direction reminiscent of Dio-era Black Sabbath while staying true to their original metal roots.

AVAILABLE MARCH 20TH!



GORGUTS

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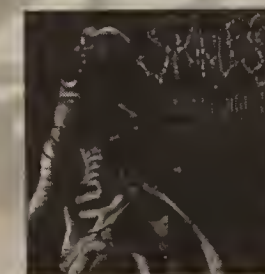
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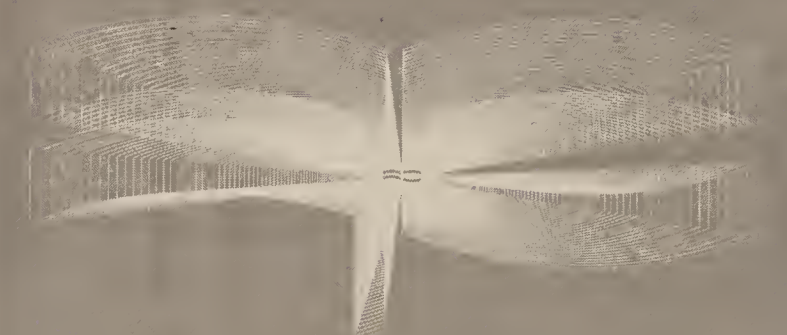
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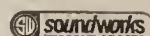


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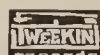
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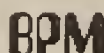
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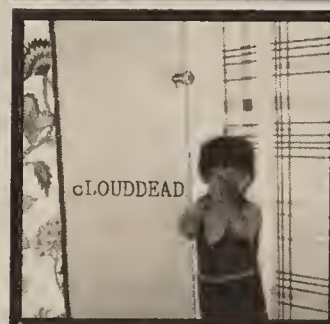
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NOISE

MARCH

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CORRECT TECHNIQUES BY MOSI REEVES



Moniker youth

I know the planet you're from, but do you really know the planet I'm from? If I ever told you, you would laugh ... motherfucker!" Wood Harris asserts on Saul Williams's brilliant "Penny for a Thought" backed with "Purple Pigeons" (Ozone Music, www.saulwilliams.com). "Penny for a Thought" begins with some electrified boom bap, then morphs into tech-step while Williams rips on trifling-ass MCs. "Purple Pigeons," though, is a revelation, as Williams and guest MC Harris sauté mad verses over the illest guitar loop, bringing to reality the black rock portended by Mos Def's "Rock and Roll" and Outkast's *Stankonia*. Look for Williams's *Amethyst Rock Star* and Mos Def's Jack Johnson project to up the ante.

I got this big box of upcoming Mush Records releases that I've been digging into for the past month. Highlights? The cLOUDDEAD 10-inch series (Mush, www.dirtyloop.com), the latest salvo from the Anticon camp, which is full of dark, spaced-out atmospherics sparked by Odd Nostrum's production and Dose One's off-kilter, Slick Rick-derived MC crooning. Several people have argued that this isn't even hip-hop, but on some other, unclassifiable shit. But I'm going to claim it for the home team, "hip-hop cheerleader" that I am. Other Mush records that may or may not be hip-hop: Nickodemus's *Earth* EP, four salty peanuts full of rare grooves flipped into club favorites. Fat Jon the Ample Soul Physician's instrumental *Stasis* EP is more dub than dance, sporting free-flowing rhythms that are easy on the ears and a perfect template for an amateur MC's cadence.

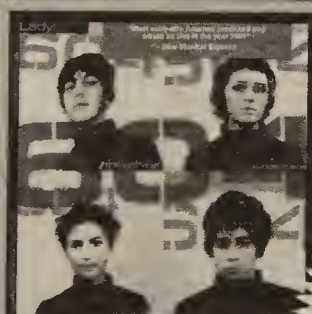
Enough about Mush ... let's talk about *Diagnol Ryme Garganchula 2.0* (Anti-Pop, www.anti-pop.com), the latest EP from Anti-Pop Consortium under the moniker "Tri-Pinnacle." You know the science: frustrated hyperintellectual spoken word-influenced raps spit over neo-new wave spiced with raw drum-machine tracks. If you like it, then pick up High Priest's "Ghost Machine" backed with "Stimulus Stimulator," two instrumental joints from Anti-Pop's upcoming full-length adventure into the next shit, *Sonics for the Youth*.

Prefer traditional rap to avant-garde rap? Well, there're several current singles that sport stronger A-sides than B-sides,

which makes them incomplete, if not exactly a bad purchase. Among them are T-Love's "Witch Bitch?" backed with "Q.M.S. (Queen Mood Swing)" (Ninja Tune, www.ninjatune.net), the Epitome's "Maximum Adrenaline" backed with "Earthquake" (Stones Throw, www.stonesthrow.com), and Declaime's "Move It" backed with "Don't Trip," "Asylum Walk," and "These Days" (Groove Attack, www.grooveattack.com). The latter two sport beats by the ubiquitous Madlib, whom I have the feeling I'll be referring to in the next few columns, so get used to it. On the other hand, a few records that have better beats than raps include the Bad Seed's "Uhhnnh" backed with "Would You Luh Me" and "War and Peace" (J. Grand Productions), and the Prunes' "Rockin' the Mic" backed with "Enemy of the Crate." The former is laced with sounds from Nottz; the latter is another moody downtempo effort from a team best known for its work on the Mo'Wax label a few years ago.

Though I've purposefully neglected radio fare, there's no denying a recent double-A 12-inch from the *Lyricist Lounge 2* compilation (Rawkus, www.rawkus.com). One side, "Let's Grow," from Royce Da 5'9", is another ego trip from Eminem's former partner in crime. The other, Cocoa Brovaz' "Get Up," is an effectively low-key party cut sparked by surprisingly innovative stop-start rhythms from DJ Hi-Tek. Is the duo formerly known as Smif-N-Wessun an early candidate for comeback of the year?

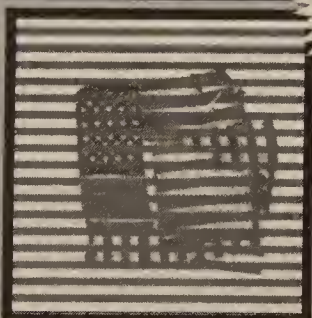
I've got two more records for your perusal. The first, Lexicon's "Come Up (featuring 4-Zone)" backed with "Nike-head" (Spy Tech Records, www.spytechrecords.com) is a standout, thanks to DJ Cheapshot's sampladelic, hard-edged production. Styles of Beyond's deck technician is rapidly developing his own variation on the world-famous L.A. indie-rap sound — don't sleep. Meanwhile, two So-Cal vets, Evidence from Dilated Peoples and Joey Chavez, provide crucial assists on newcomer Amad Jamal's "Renaissance" backed with "S2Finish" and "Rhetoric" (ABB Records, www.abbrecords.com). Jamal holds his own with lines like "What I create stimulates more than zones which are erogenous." In other words, shop wisely. ❖



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Funk's femme fatale

It's time for the world to meet Betty Davis, the funkier, most ferocious singer of the 1970s. *By Oliver Wang*



Betty Davis owned me from the moment I heard her voice, a deceptively seductive lilt at one moment, and then in an instant, slicing like a dagger. Her music was a tidal wave too, a blend of funk, rock, and blues that could spin a person dizzy, drag you in deep. But the real attraction was her attitude: as loud, black, and proud as her Afro, lit by the spark of youth but powered by the proverbial fury of a woman scorned. She didn't sing love songs, she sung anti-love songs, but even though she whispered warnings about her cruelty and cattiness, I fell for her anyway. In the space of a song Davis could make you crawl, make you sweat, and before you knew it — game over, she'd foreclose on your soul.

Discovering Davis helps fill in a crucial missing link in the lineage of

funk's leading ladies. Though her three albums — *Betty Davis* (1973), *They Say I'm Different* (1974), *Nasty Gal* (1975) — never propelled her to even the modest stardom shared by Jean Knight, Lynn Collins, and Chaka Khan, now that the U.K.'s MPC Ltd. has released all three on CD for the first time, that should change. With her unabashed sexuality, flamboyant image, and tortured vocals, she didn't just connect Marva Whitney to Parlet, Nina Simone to the Brides of Funkenstein: she laid down the foundation for funky femmes like Macy Gray, Kelis, and Joi. And unlike her peers who served as female mouthpieces for male producers and songwriters like James Brown and George Clinton, Davis wrote and arranged every song on every album and produced the latter two albums herself.

Davis was already known in pop music circles before she launched her solo career, but only as a footnote. Born Betty Mabry, she took her surname from a one-year marriage in 1968 to Miles Davis, 25 years her senior. Most jazz historians don't make much of the brief pairing between Davis and the 23-year-old ex-model except to note that her visage appears on his *Filles de Kilimanjaro* LP and that the album's "Mademoiselle Mabry" was written for her. What they fail to note is that she, already a budding songwriter, introduced her husband to Jimi Hendrix, a relationship that would be integral to the jazz giant's explorations of fusion. He is said to have observed that his ex-wife (with whom he was fairly close despite their failed marriage) could — with more support and better luck — have been as big as Madonna.

Despite her brief reign as first lady of jazz, Davis was a child of the blues, a point she proudly proclaims on the title track for *They Say I'm*

Different, name-checking Elmore James, Howlin' Wolf, Big Mama Thornton, and everybody in between. However, she was not one to wallow in pain. Instead, in a torrent of slapping bass lines, serrated guitar riffs, jabbing drum breaks, and her own scratchy voice, she used funk's cathartic energy to exorcise frustrations and indulge fantasies. You can hear influences from across the soul spectrum: the tight Southern R&B of Stax and Malaco on *They Say I'm Different* and Sly Stone's experiments in rock-funk fusion on *Betty Davis* and *Nasty Gal*. Uninterested in soul's sentimental preoccupation with love, Davis embraced funk's heat, screaming and hollering about lust, obsession, and rapture. She didn't emote so much as she inflicted, roughing you up, dragging you down, and leaving you begging for more.

Her best songs capture and channel an awesome, mesmerizing sexuality. On "If I'm in Luck I Might Get Picked Up" (*Betty Davis*) Davis, backed by Larry Graham's rumbling bass and Doug Rodrigues's power chords, sidles up to the mic, bragging, "I said I'm wiggling my fanny / (Oh ho man) / I'm raunchy, dancing / I'm a doin' it, doin' it / (Get down) / This is my night out." On "Shoo-B-Doop and Cop Him" (*They Say*) Cordell Dudley's guitar slithers sensuously while Davis confesses to her trio of backup singers (Debbie Burrell, Elaine Clark, Trudy Perkins), "I'm going to move it slow like a mule / (Go on and move it girl) / I'm going to love him funky, free and foolish / I'm going to do my best / And try hard to get him / Ain't he fine?"

Her greatest moment comes on *Betty Davis*, in the provocatively titled "Anti Love Song." She pushes and tempts, purring, "No, I don't want to love you / 'Cause I know how you are / I know you could possess my body / I know you could make me crawl." And then, in the wink of an eye, she turns the tables: "'Cause you know I could possess your body too / (Don't cha) / You know I could make you crawl / And just as hard as I'd fall for you / (Boy) / Well, you'd know you'd fall for me harder." Truer words were never spoken. ❖

The Davis discography

Betty Davis (Just Sunshine, 1973) Produced by Sly Stone's former drummer, Gregg Errico, this thunderous debut shows off Davis's rock and funk influences. It features the brilliant "Anti Love Song," the saucy "If I'm in Luck I Might Just Get Picked Up," and "Steppin in Her I. Miller Shoes," a dedication to Jimi Hendrix's long-suffering partner and supergroupie Devon Wilson.

They Say I'm Different (Just Sunshine, 1974) Davis's turn as producer results in the most musically consistent of her three albums. Her fondness for the blues comes through hard on smoky hits like "Shoo-B-Doop and Cop Him," the up-tempo dance track "Git in There," and the taunting title track.

Nasty Gal (Island, 1975) This is the weakest album of the batch, mostly because Davis falters on the ballads ("You and I," "Lone Ranger") and fails to break new ground musically. Still, there's no real shortage of stunners with songs like "Nasty Gal," "F.U.N.K.," and "Dedicated to the Press" to sift through.

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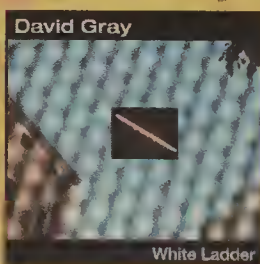
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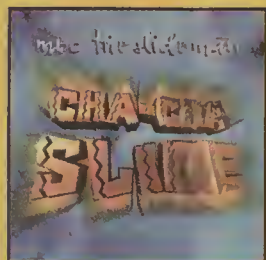
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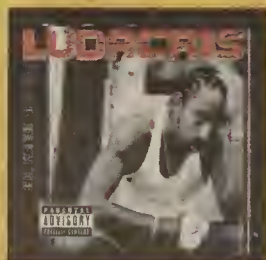
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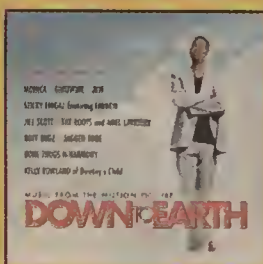
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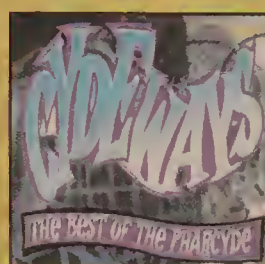
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Ready for the world?

Can reggae really cross over again? Jamaican producer Jeremy Harding sizes up the post-Shaggy world.

By Jeff Chang



Boom times: Dancehall producer Jeremy Harding (left) says the Jamaican music industry has matured, putting more power in the hands of artists such as Sean Paul, who rode to fame on Harding's riddims.

The real ting

In Jamaica you drive on the wrong side of the road, on the wrong side of the car. In Montego Bay, the main urban center on the North Coast, you hug the curves on narrow two-lane roads. Even at rush hour you slow for cows and goats chewing grass along the gutter side, because apparently all the animals in Jamaica are free-range.

It's Thursday, a school night, and the youths have taken over Mobay's narrow streets. Traffic is backed up along the roads leading into and out of the town, and transactions at Sam Sharpe Square, the unmetered taxis' drop-off and pickup destination, are slowed by the weight of teenage bodies.

They stream like tributaries toward the ocean, where, in a waterfront spit of dirt called Urban Development Park, 10-foot-high columns of speakers encircle a small stage. They pass dice games by kerosene lamp, higglers selling Red Stripe and Ting. They ripple through the 6:30 p.m. commute — concrete mixers, oil trucks, family vans — caught bumper to bumper on

Bottom Road, and through a small gap in a low barbed-wire fence. Smoke from dozens of portable roast peanut and jerk chicken carts hazes the half moon.

They have come to honor the life of Shorty Malcolm, a Mobay football hero with the Jamaican National team, the Reggae Boys, in song. A free show has been set up, and all of the countryside has shown up. Waitresses in uniform stride off their shift and into the dance. Young denim-skirted mothers with toddlers on their arm mingle with the Tupac-shirted boys and spandexed girls. A turbaned Bo-boshanti rests in front of an ear-bleeding bassbin tower, his fingers extended finger-to-thumb in greeting.

Our host Ruddy explains the significance of the gathering. Malcolm was one of only two from the north to have made it to the National Team. His death by car crash earlier in the week left the North Coast reeling. "They call us 'country,'" he says. "But these are the people that do not make it to Sumfest. This is down-home people."

As the Venom Band sets up on-stage, readying for a star-studded bill that will feature Elephant Man, Baby Cham, Ghost, Ninjaman, Tanto Metro and Devonte, and Beenie Man, among many others, Candle Sound System, the local "foundation sound," plays classics. Bob Marley's "Chances Are" inspires a resounding wheel-up and cries of "Big tune!" When Dennis Brown's "Revolution" is cued, the crowd goes wild and hundreds of lighters raise. As Brown sings the opening line — "Do you know what it takes to have a revolution?" — the country youths shoot aerosol spray into the butane, and suddenly dozens of flames lick up the cool night sky.

Context is everything. Of all so-called world musics, reggae seems to have been the most thoroughly remade in the first world's image — in forms ranging from rancid to sublime — so that here in the middle of it the real thing almost feels unrecognizable. To these foreign eyes and ears, for whom live reggae has often meant

fields of swaying, madras-jacketed blond dreadlocks or stuffy urban clubs of buppies hoping a Winston or Patra can give them their groove back, 10,000 Jamaicans — of all generations, hues, and classes — singing along to the Crown Prince is impossibly dreamlike.

Dependency and the Shaggy effect

Back in the USA, it's taken an urban crossover effort from Shaggy to put Jamaican music back on the first world map. (And although *Hotshot* has sold four million copies, he still hasn't appeared in any of the major urban music magazines.) After five years away, A&R execs are once again quietly prowling the streets of Kingston in search of the next Jamaican superstar.

Dancehall producer Jeremy Harding is ambivalent about this development. "That coattail effect? Musically, I don't think so. The road that Shaggy takes bypassed all of the local support from Jamaica."

"Most of these [Jamaican DJs] are not willing to travel that road," he says. "They need to know that when they go down the street, they're hearing their music played by the likkle store-man. They want to be on the boom-boom riddim because what they want is this hard-core, street respect."

Harding's breakout "Playground" riddim became a spearhead for the current wave of first-world interest when Beenie Man voiced "Who Am I" over it. The single sold more than 300,000 copies and prompted Virgin to sign Beenie in 1998. A Kingston native, Harding got his bachelor's degree from Montreal's McGill University. While his colleagues were apprenticing in Jamaica's studio system, Harding was holding down club nights and a college radio gig at CKUT-FM, spinning hip-hop, R&B, and reggae. He sampled the Roots to build one of his first riddims. Harding, in short, is well positioned to talk about dancehall's ability to take it to the first-world bridge.

GUARDIAN PHOTOS BY JEFF CHANG

MARCH 2001

"The problem is when there's nobody [like Shaggy] out there, then the whole international industry thing shuts down," he adds. "When Shabba and Cobra dem were out there, it was vibrant! Everybody was getting on — Spragga Benz, Beres Hammond, Tony Rebel. It was crazy! Sign, sign, sign — dancehall's the hottest thing. And it run its course."

The problem might be familiar to a globalization activist. It's an economic one, a problem of a dependent export economy prone to volatile boom-and-bust cycles. "Everything [in Jamaica] was tourism and exports," Harding says. "And all that changed when reggae music became our biggest export."

And it is a cheap export. A 45 rpm single is made and sold for about U.S. .83¢. (About .17¢ goes back to the producer and the artist.) But Jamaican music has historically been notorious for piracy and bootlegging, awash in complaints of theft and unpaid royalties. Record companies, especially foreign ones, have found themselves legally vulnerable. If they paid a producer for an artist's tracks, the artist might never receive a penny. If they paid an artist for the tracks, they might not be guaranteed that the artist owned the song rights.

During the mid '90s, Harding says, after the wave of signings peaked, "The government was like, 'OK, let's push reggae. What do we have to do to push reggae on an international scale?'"

So in 1993, in an effort to rationalize the music industry and ready it for the global economy, Jamaica passed its first copyright law. The first effect, as if to verify the unevenness of music-industry practices, was a flood of lawsuits. Most notably, Studio One producer Coxson Dodd sued former Island Records mogul Chris Blackwell for the royalties to "One Love," a hit for Bob Marley and the theme song of the Jamaica Tourist Board. In turn, many artists sued Dodd for what some called 30 years of unpaid royalties. One love, indeed.

Now, Harding says, a few Jamaican labels have set up proper artist-royalty structures. Foreign companies from England and America have benefited from clearer artist-contract and song-licensing standards. And, most important, power has shifted away from the producers to the artists.

"It was just a whole maturing of the industry," he says. "You moved from this era where the producer was the big man, and the artist was a struggling person, and they kept this kind of control on them. Then the whole thing shifts, and the artists start to ask questions. You go and you get international exposure, and you meet people, and you get a lawyer, and the lawyers start getting involved, and then people start to clean up their act."

"There's a lot of reggae music being incorporated into other kinds

of music; you see them stealing ideas from Jamaicans," he adds. "They're using that dancehall beat. Rappers are using Jamaican slang. If they can understand that, then maybe our music can be appreciated by Americans as well. What happens is that when you leave here and you try to go into that market, you got to be organized."

A new world dancehall

Globalization has created its own cultural convergences. Timbaland's beats clearly grow out of some Halfway Tree. Missy Elliott's "Get Your Freak On" sounds as if it's fresh out the box from some Kingston pressing plant. Harding listens as closely to Rockwilder as he does to Richard "Shams" Browne.

In the global market, Harding says, he has to learn how to compete with all of them: "Who's gonna care about dancehall reggae music when 10 riddims come out and 10 riddims sound the same? Dancehall is the same boom-boom-dun-boom-boom. People getting turned off by it."

"Worse now, you have this whole thing with [BET and MTV now on] cable with all the R&B and hip-hop music. A lot of kids are just like, 'Yo, this is what we listen to now. We didn't have a choice before, but now we have a choice. I can listen to DMX, I can listen to Jay-Z, I can listen to Cash Money, I can listen to Ludacris. All this hip-hop is different-sounding, new and fresh.'"

In some respects, hip-hop's cultural hegemony has to be a bittersweet pill, even to aficionados like Harding. It could be argued that hip-hop's flirtation with dancehall has never gone much deeper than that of post-punk's a decade earlier; in retrospect, the fact that American producers layered an old-school break under a Rayvon or a Beenie tune wasn't really much of a favor. Jamaican music offers its first world patrons — Wu-Tang and Wyclef, Artful Dodger and Shyne — bonus street cred, but it's fair to ask if that's been a one-way street.

Still, down yard, they aren't wasting much time worrying about it. Like Dave Kelly in his work on Baby Cham's *Wow: The Story*, Harding is actively extending dancehall's palette, trying to meet hip-hop on island terms. One of Harding's first offerings was the *Lightning Riddim*, a dazzling string arrangement compiled on *Greensleeves Rhythm Album #7*. "To me now, as a producer, you're thinking, 'All right, if they're listening to this, and their whole brains are geared to that, clearly I have to start being creative,'" he says.

Ambitiously, he plans for five more riddims this year, and he has high hopes: "If I have it within me to do that, and you get two, three, four producers who think like that, then you raise the bar for the whole industry. This is how you're gonna get the ears of the international market." ❖

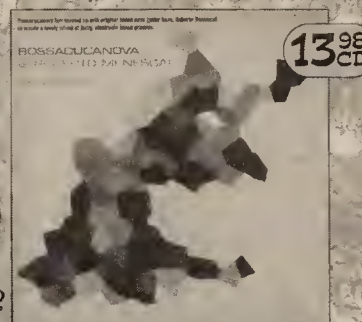


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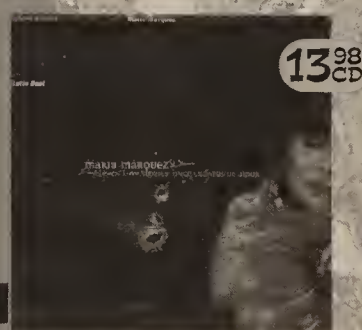
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Lucha de gigantes

Battling for Latin alternatives.

By Josh Kun



Venegas, Orixá, and San Francisco's Los Mocosos). Unfortunately not included on *Escena* is Los Angeles band Satellite, whose full-length indie debut, *Ilumina* (Satelite Musica), is by far the most promising U.S. Latin alternative release so far this year. With smart production

Caribe atomico left off: mixing melody heavy and feminist-friendly alt-rock songwriting with Colombian vallenato and salsa and glossy electro-beat textures lifted from Bristol and beyond. The band's aggro, "Florecita rockera" days are long gone, so

rockeros beware. With lush beats in heavy rotation, even the title track's grinding funk and "El album"'s lilting tropical breakbeat go down with more of an elegant gloss than usual. Argentina's Los Fabulosos Cadillacs have gone through plenty of their own transformations over 12 albums. Once the post-punk originators of a South American ragga-salsa prototype that is still spawning legions of copycats,

capitals of hat-and-boot, tassel-and-arrow-stitch norteño bands, but they perform wearing Run-D.M.C. T-shirts. Their second release, *Chúntaros radio poder* (Virgin Mexico), puts a name, "freestyle norteño," to their five-piece polkamuffin merger of beats, rhymes, and button accordions and does it "chúntaro style," the northern Mexico lower- and working-class aesthetic that uses limited means — folk and funk, country with city, Virgen de Guadalupe stickers on customized boom-box speakers — to create artistic excess. They start with bilingual beat-boxing, get dizzy on cumbias and Jalisco romance, and end up in a borderless *West Side Story*, wanting to live in Zacatecas instead of America. The Nortec Collective, based farther west, in Baja California, put the norteño Stetson on the heads of rave kids and run norteño through the techno mill on their first audio manifesto, *The Tijuana Sessions Vol. 1* (Palm). Crews such

In the video for Café Tacuba's latest single, "Aviéntame," the walls of a Mexico City bedroom glow a sickly green.

There are deep red velvet curtains and a poster of *abuelo* blues rockers El Tri. As Emmanuel del Real's fragile falsetto whispers over the bossa tickle of an acoustic guitar, the bedroom becomes a living *retablo* of love's terrors: an old man kisses a hooker, a woman cries, a man points a gun to his head, an old señora loses herself in the arms of a young gigolo. Band members stand alone, each bleeding through his shirt from a bullet wound or a broken heart. "Hold me and bite me, take my wounds with you," del Real sings before he pulls out his heart and offers it to us as a gift.

In the video for Control Machete's "De perros amores," the red and green of the bedroom have turned into the red and green of a strip club. A man and a woman sit in separate glass booths, watching and masturbating. There are no strippers, only dogs mounting dogs and couples kissing as they slow dance and embrace to music we can't hear. What we do hear is the unfolding of Fermin's gruff, slow-burning abstractions ("What would happen if flowers only withered or stayed as buds?") as Ely Guerra sings about a love that rises in the soul of the same body in which it sets.

Both videos are directed by Alejandro González Iñárritu, whose film *Amores perros* explores those same themes — love that bleeds, loneliness that heals, desire that destroys — among a group of Mexico City strangers connected only by a car crash, a missing father, and the violence they force on their dogs in order to calm the revolutions in their own hearts. The *Amores perros* soundtrack (Universal), like the film it graces, offers the best of what Latin alternative music is supposed to be:

music that offers alternative ways of feeling and living the experience of Latino life in the Americas. And it is not a strictly Mexican affair, either. Besides outstanding, artful new material from Tacuba and Control com-

patriots Julieta Venegas, Zurdok, and avant-banda crew Banda Espuela de Oro (they put urban protest back into cowboy boots and do a version of Molotov's "Gimme tha Power"), soundtrack supervisor Lynn Fainchtein has corralled Argentine funk fiends Illya Kuryaki, Spanish rock en inglés garage punks Dover, and Chilean alt-rockers Fiebre.

The U.S. release of the *Amores perros* album (the film is due here later this year) raises the bar on the artistic potential of Latin alternative, a still-struggling genre that boasts huge audience numbers, a Grammy category, and an annual industry conference but still suffers from low profit margins and even lower major-label budgets. It's gotten so bad that *Escena alterlatina* (Ark 21), a new mixed-bag compilation that puts big Latin American names (Mexico's Venegas, Argentina's Arbol) next to emerging U.S. bands (Miami's Volumen Cero, Los Angeles' Bayu, Oakland's Orixá) is trying various new marketing strategies to up U.S. consumer stats: the CD comes with a money-back guarantee and will be included in the price of a ticket for its various U.S. record-release parties (the tour stops in San Francisco at the end of the month, with performances by



and sophisticated packaging, Satellite know when it's time to throw in the '80s Depeche Mode towel and keep things interesting by taking their flashback alt-rock down new-school electronica paths (they remix themselves on "Esta vez" and also enlist the tweaking services of Mex-techies Kinky, Niño Astronauta, and Terrestre).

To borrow a phrase from Nacha Pop's '80s anthem (also on *Amores perros*), Latin alternative bands — especially the ones that sing in Spanish, especially the ones that refuse to be marketed alongside Ricky and Christina, especially the ones that steer clear of the Estefan mafia, especially the ones that reject rock formulas for Latino invention — keep fighting a *lucha de gigantes*, a battle between giants in a gigantic world, a *mundo descomunal* that no matter whose ranch Bush visits still wants to keep its center in place and its margins silent.

Round one: The veterans

Due to be released in May, after two delays, the fifth album from Colombia's pioneering *foclorico* fusionists Aterciopelados, *Gozo poderoso* (BMG), expertly picks up where



they're now more immersed in pushing the limits of their accessibility, tripping on psychedelic tangos and riding jazz improvisation to a place where Celia Cruz, Fishbone, and Thelonus Monk can all get along. This year they give us two live albums, *Hola and Chau* (BMG), that focus less on the side of the band that immerses itself in the head-scratching of intricate ensemble musicianship and more on the side that plays live gigs like bawdy soccer games. All of their classics (from "Yo me sentaría en tu mesa" to "Matador") are here, as is the *porteño* big-band bebop of "La marcha del golazo solitario."

Round two: Los b-boys del norte

El Gran Silencio hail from Monterrey, one of northern Mexico's most reliable

as Bostich, Fussible, and Plankton mainly fiddle with street-musician recordings from downtown Tijuana and old banda sinaloense and norteño records, cutting up tubas and accordions over warm, chiseled beat programs that open up to house, German techno, and acid jazz. As *Hiperboreal* put it, it's "Tijuana for Dummies" taught by the border's next generation of visionaries.

Round three: The other Europe

The *Fuerza!* compilation (Higher Octave) is ground zero for an introduction to the Latin alternative scenes that have been brewing in Spain and France — in politically charged postcolonial and immigrant pots — over the past decade.

Continued on page 14

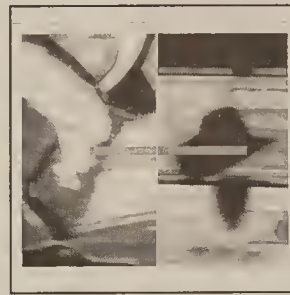
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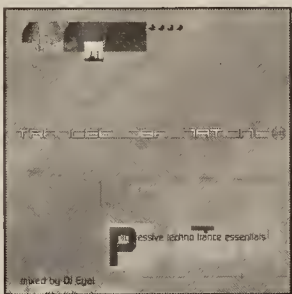
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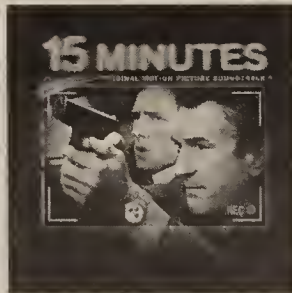
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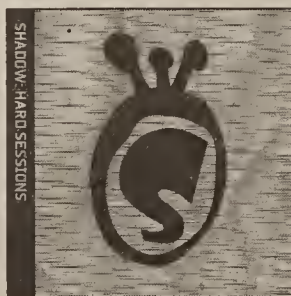
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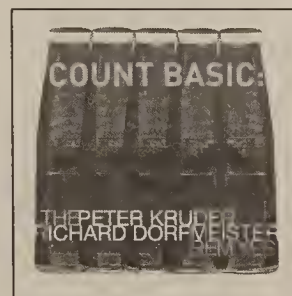
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NOISE

Latin alternatives

From page 12

Familiar names such as Manu Chao, Mano Negra, and Fermin Muguruza give us a Europe of street violence and Franco-Basque border crisis, and U.S. newbies King Mafrundi (from Irún) and Dusminguet (from Barcelona) keep their fists in the air with reggae tributes to Che and cha-cha-chas without papers. Also onboard is Tonino Carotone, the 29-year-old Spaniard gone 65-year-old-Italian, whose colorful debut, *Mondo difficile* (Virgin Spain), is full of flying grandmothers with big mustaches and provincial hicks let loose in the discotheque. Switching between Italian and Spanish, Carotone throws himself back to the days when songs lived in the glass-raising debauchery of cantinas, in the mandolin smoke of cigars and the clarinet blur of "whiskey en soda e rock en roll." Carotone also shows up on *Rey de la rumba* (Narada), the return of Barcelona legend Peret. The sideburned architect of the rumba catalana sound in the '60s and '70s, when flamenco got made over by rock and mambo, Peret revisits some of his biggest gypsy pop hits in a series of duets with the best and brightest of Spain's next generation of hybridizers. Carotone and his producer, prolific Spanish composer and horn stylist Nacho Mastretta, laugh as much as they swing on "Es preferible," and even El Gran Silencio get a word in on "Borriquito," giving a flamenco shuffle a cumbia face-lift.

Round four: Continente electrónico
A crew of DJs in Guadalajara who rally round the Nopal Beat flag say they are searching for their Mexican musical identity. *Acid Cabaret* (Opcion Sonica) gathers their first batch of discoveries. Where Nortec put the Mex in front of the tech, Nopal Beat work the opposite angle, starting with solid but indistinct icy techno, downtempo house, and crackling jungle and then bringing in Prado-in-Mexico mambo (Sussie 4's "Electric Casino"), '50s cabaret tunes (Luis Flores's "Soul City"), and pre-Hispanic industrial ambience (Axkan's "Viztla nomac temi"). The Madrid-based Professor Angel Dust works with some of the same source material but gets kitschy with it. His dazzling debut of chunky Iberian big beat, *Guapacheando*, is what Fatboy Slim would sound like if he were a Mexican expat in Spain, knew how to rock a mambo over hip hop-juiced go-go and boogaloo rhythms, or was blunted on bits of Gil Scott-Heron and loops of "Oye como va." Professor Angel Dust's survival tips for the new *milenio latino*: take a *Soul Train* time warp, flow beats for a duende-rapping Andalusian MC, and brandish a customized leaf blower as a weapon of survival. ❖

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Underground railroad: J Church (pictured above) is just one of the acts on the bill for "Directions in Sound: Notes from the Asian-American Underground" at the Justice League. See Sat/10.

Potpourri The Alliance of Emerging Creative Artists, the grassroots Asian American organization that fosters cross-discipline and multicultural collaboration, plumbs the musical possibilities of spoken word in a triple bill featuring two duos. **'Poetics in Performance'** features the premiere of San Francisco poet-playwright Genny Lim's "Journey to Home," a spiritual investigation of her Chinese American heritage with accompaniment by multi-instrumentalist Francis Wong. Also, Oakland spoken word artist-vocalist Ijeoma Thomas applies her unique "transformation system" of performance to the alchemy of words, sound, and movement in tandem with reed virtuoso Oluyemi Thomas, her musical partner in the Positive Knowledge trio. Butoh dancer Judith Kajiwaru adds a dazzling visual component, and National Poetry Slam finalist and WritersCorp activist Russell Gonzaga opens the evening with a solo reading. 8 p.m., *Asia Pacific Cultural Center*, 388 Ninth St., Suite 290, Oakl. \$6-\$8. (510) 208-6086. (Richardson)

Good chemistry Like the chemical that is their namesake, Los Angeles-based trio **Acetone** come on in waves when spilled, lulling the central nervous system into a sense of great calm.

Using slow, opium-tinted bass lines and easy-going but precise beats, the members of Acetone abandon rock and roll recklessness for the sake of lyrical and tonal depth. Their artistic endeavor places an extreme emphasis on melody and musicianship, which results in a warm and heavily textured sound rarely found on the rock landscape. Acetone's lineup as opening act for the North Mississippi All-Stars includes a keyboardist and Hammond player, further rounding out the spectral live sound they have perfected as an opener for other like-minded bands such as Spiritualized, the Verve, and Mazzy Star. *Through Sun/11, 9 p.m., Slim's, 333 11th St., S.F. \$12-\$14. (415) 255-0333. (Neff)*

March 11 Sunday

Take a number Besides getting to watch people eat grubs, one of the guilty pleasures of shows like *Survivor* is seeing how different personality types interact. Yet as edifying as they are, these programs shed little light on why people behave the way they do. **Breaking out of the Box: Discovering the Enneagram**, a new documentary featuring Bay

Area psychology teacher and best-selling author Helen Palmer (*Enneagram in Love and Work*), is reality TV with a purpose. Palmer is one of the world's leading teachers of the enneagram, a system of studying human behavior based on the premise that there are nine basic personality types. (The idea is that by understanding the different ways in which the nine types view the world, you can gain valuable insight into yourself and those around you.) Television just might be the perfect medium for Palmer's unique teaching method, which features panel interviews with each of the nine types. *Screens 1:30 p.m., KQED, channel 9. Replayed Sat/17, 9 a.m. (Daniel Zoll)*

Quiet riot Most everyone loves a drag queen — they have style, wit, and plenty of attitude. But drag queens also don't discriminate: their wisecracks spare no one. Maybe you've been a target before and didn't do more than shrug sheepishly and laugh it off, or maybe you've just always wanted to give a queen a bit of her own medicine. **Gag the Drag**, an event assembling local drag favorites, an assortment of restraining devices, and lots of beer, is your chance to get some good-natured revenge. The evening, which also features a performance by local magician Heather Rogers, benefits Pets Are Wonderful Support, a nonprofit service that helps pet owners living with AIDS. 4 p.m., *Daddy's Bar, 440 Castro, S.F. \$7. (415) 292-9808. (Salas)*

March 12 Monday

Trail dust Geographically speaking, you can't get much farther west than San Francisco, but it's hard to find much around these parts that captures that yee-haw Western vibe. Saddle up at **'Best of the West,'** a double feature at Berkeley's Fine Arts Cinema that contains enough rifles, ponies, and "This town ain't big enough

How would a David Ireland original brighten up the wall of your overpriced subplot? Even those of us with killer student loans and 22 percent interest on our Visa cards can afford to be fine-art collectors with the help of **Art Sale V**, the Lab's fifth annual fixed-price bonanza that brings experimental visual art to the people. For a mere \$50 to \$200, you could own a piece by Bruce Connor or an Annie Sprinkle psychedelic "fit print." Patrons line up to get a priority shopping number Saturday at 5 p.m.; they return to the gallery at 6:30 for food, drink, and art appreciation. After 12 selected works are auctioned, buyers can pick up their favorite pieces on a first-come, first-served basis. Scout out the goods ahead of time — the gallery is open for free art previewing Wednesday through Friday from 2 to 7 p.m. The sale, which continues throughout the day on Sunday, is the Lab's primary source of income; proceeds support a year of solo and group exhibitions and more than 30 live events. *Preview Wed/7-Fri/9, 2 p.m.-7 p.m. Sat/10, priority numbers distributed at 5 p.m., auction begins 7 p.m. (doors 6:30 p.m.); sale continues Sun/11, 2-7 p.m., Lab, 2948 16th St., S.F. \$7-\$15. (415) 864-8855. (Ali Neff)*

Hot spot



Art for Lab's sake: Benji Whalen's *Patron Saint* (2001) and other artworks are up for grabs at Art Sale V, an auction and sale benefiting the Lab.

for the two of us" to satisfy any swaggering cowpoke. King Baggot's 1925 classic silent *Tumbleweeds* is shown in its 1939 reissued version (which features an intro by star William S. Hart), and a revenge-driven John Wayne falls in love with a Quaker in James Edward Grant's 1947 *Angel and the Bad Man*. *Through Thurs/15, 7:30 p.m., Fine Arts Cinema, 2451 Shattuck, Berk. \$4-\$7. (510) 848-1143. (Eddy)*

March 13 Tuesday

Action sax Although indelibly linked to historic collaborations with fellow saxophonist John Coltrane in the 1960s, tenor giant **Pharoah Sanders** has long since established himself as a singular master in the spiritually ecstatic and transcendent school of jazz that blows the current neoconservative mainstream's button-down decorum out of the water. A powerful presence even before he puts reed to lips, the Arkansas-born musician, a sometime Bay Area resident, wastes little time unleashing emotionally expressive solos that test the sound-making limits of his horn. He is also one of the warmest, most convincing, and most powerful interpreters of romantic ballads this side of Lester Young and Ben Webster. His quartet includes longtime musical partner William Henderson on piano and drummer Ralph Penland, plus Dwight Tribble adding vocals. *Through Sun/18, Tonight-Sat/17, 8 and 10 p.m.; Sun/18, 2 and 8 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$20-\$24 (Sun. matinee, \$5-\$20). (510) 238-9200. (Richardson)*

March 14 Wednesday

No sham rock St. Patty's Day is nigh, so if you want to get into the spirit by quite literally kicking up your heels, then going to see the traditional Irish-Celtic ensemble **Solas** should be on your list. In just three years the band (whose name means light in ye olde Celtic language) has made musical forms such as the jig and reel popular with a mainstream audience, incorporating nontraditional instrumentation with banjo and modern electric guitar. Those who are unfamiliar with Irish music but want to join in on the fun should know that jigs require you to freeze all movement in your upper body while your legs and feet leap and kick wildly; reels demand that you spin about until you're really dizzy. 8 p.m., *Fillmore, 1805 Geary, S.F. \$19.50. (415) 346-6000. (Deborah Giattina)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Search our entertainment listings 24 hours a day at sfbg.com/AandE.



AIM high: Native American artist and activist John Trudell shares his poetry and thoughts at a benefit for La Peña Cultural Center. See Wed/7.

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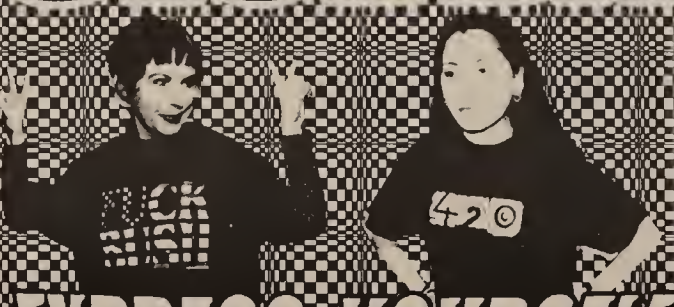
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& FLAMBEAU**

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OPEN STAGE
w/Sarita Ayala *+ more*

CAJUN
TUES 3/13 9 PM \$8

CREOLE BELLES
8 pm dance lesson w/Cheryl McBride

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music

Music listings are compiled by Mosi Reeves. Music interns are Ah Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 7

Rock/blues/hip-hop

Armored Saint, *Swarm* Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$13.
Tab Benoit *Boom Boom Room*. 9:15pm, \$8. Through Thurs/8. See Critic's Choice.
Blue Reptiles *Blue Lamp*. 9:30pm.
'Carnival Ad Nauseum' *Kino's*. 9:30pm.
Nick Curran and the *Nitelites*, *Carrie Lee* and the *Saddle-ites* *Elba Room*. 9pm, \$8.
Death Cab for Cutie, *This Busy Monster*, *Little Champions* *Bottom of the Hill*. 9pm, \$8.
Theryl DeClouet *Great American Music Hall*. 9pm, \$10.
Doves, *Strokes* *Bimbo's 365 Club*. 8pm, \$13-15. See Grooves, page 58.
Hunns, *New Lows*, *Richmond Sluts* *Covered Wagon Saloon*. 9pm.
Mission, *MBL* *Paradise Lounge*. 8:30pm.
New Bing Thing *Enrico's*. 7pm.
NoFX, *Strung Out*, *Enemy U* *Slim's*. 8pm, \$12. Through Thurs/8.
Pure Ecstasy *Top of the Mark*. 8:30pm, \$8.
Rosenbergs, *Helium Angel* *Cafe du Nord*. 9pm, \$5.
John Shipe Band, *Ring of Fire* *Last Day Saloon*. 9pm, \$3.
Wash, *Sweetheart*, *TalBobSmoke* *Hotel Utah*. 8:30pm.
Bobbie Webb *Saloon*. 9:30pm.

Bay Area

Born Dead, *U-Rine* *Stork Club*. 9pm.

Jazz/new music

Don Asher and **Kent Corea** *Moose's*. 8pm.
Kevin Gibbs *One Market Restaurant*. 7pm.
Phil Grenadier, *Tango No. 9* *Bruno's*. 9pm.
Dick Hindman Trio *Jazz at Pearl's*. 9pm.
Jeffery Luan and **Anne Whittinaton** *Cosmopolitan Cafe*. 121 Spear; 543-4001. 8pm.
Al Marshall Trio *Argent Hotel, Jesters Lounge*, 50 Third St; 974-6400. 8:30pm. Also Thurs/8, Sat/10.
Jason Myers Trio *Houston's*, 1800 Montgomery; 392-9280. 6pm. Also Thurs/8, Sun/11-Tues/13.
Kim Nalley *Mecca*, 2029 Market; 621-7000. 8 and 9:30pm.
Al Pacheco Jazz Band *Skip's Tavern*. 7pm.
Tom Shaw *Carta*. 7pm.
Subnautic *Butterfly*. 10pm. With DJ Label.
30 Fingers *Simple Pleasures Cafe*. 8pm.
Charles Unger Experience *Les Joulins*. 8pm. Also Fri/9.
We Three *John's Grill*, 63 Ellis; 986-0069. 6:30pm. Also Thurs/8-Tues/13.
Paula West *Phish Room*. 8pm, \$20. Also Thurs/8.

Bay Area

Post Junk Trio *Jupiter*. 8pm.
Jimmy Smith *Yoshi's*. 8 and 10pm, \$20. Through Sun/11.

Folk/world/country

Acoustic open mic *Lost and Found Saloon*. 9pm.
Cubanacan *Pier 23*. 10pm. Dance lesson at 8:30pm.
Andrew MacNamara and the *Lahawns* *Plough and Stars*. 7pm. Through Sat/10.

Bay Area

DP and the Rhythm Riders *Ashkenaz*. 9pm, \$8.
Waikiki Steel Works *Cato's Ale House*. 6pm.

Dance clubs

Audible Colors *The Top*. 7-10pm. Downtempo with Schnezy, Damo, and Nicole and guests. 10pm-2am, \$5. House music with Tasho and guests.

critic's choice: music

Tab Benoit

Wed/7-Thurs/8, Boom Boom Room

With one listen, you will understand why Tab Benoit's music is often compared to savory Louisiana cuisine. Benoit's original tunes from his *These Blues Are All Mine* (Vanguard), including "Crawfishin'" and "Bayou Boogie," and his cover of Hank Williams's "Jambalaya" reveal a clean lyrical style and a deep reverence for the blues aesthetic that belies his age. The 34-year-old, Baton Rouge-born singer first cut his teeth at joints like Tabby's Blues Box and Heritage Hall exploring R&B and Cajun rock and blues. Since then Benoit's strong work ethic and perseverance has paid off: he is currently one of the hottest blues acts on the touring circuit, and his music has gained national exposure via prime time television shows such as *Northern Exposure*, *Melrose Place*, and *Party of Five*. 9 p.m., 1601 Fillmore, S.F. \$8-\$10. (415) 673-8000. (Shelah Moody)

PHOTO BY ROBERT HAKALSKI



Beat Blender *Rawhide*. 9pm-2am. R. Strong spins techno and Sugar Shane spins house.
Bondage A Go-Go *Cat Club*. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Breathe *Oxygen Bar*. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Come-Unity *Space 550*. 10pm, \$10. See 8 Days a Week, page 60.
Cream *Butter*. 8pm-2am.
Dirty Break *An Sabin*, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.
Discover *Ruby Skye*. 9pm-3am. House music with residents.
Dish *Blind Tiger*. 9pm. With residents Juss Derek and Luke and weekly guests.
Do: Restaurant 1611 Post; 922-7788. 9pm-2am. House music with Jorge Terez and Louis.
El Rio 7:30pm. DJ Javier spins classic Latin music.
Elephunk *Justice League*. 9pm-2am, \$7. Hip-hop music with Psychokinetics, Anna, and Steph.
Filament *Pow! A Cocktail Lounge*. 9pm-2am. With Chulada and weekly guests.
Gather Round *Fuse*, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Groove Jet *Holy Cow*. 9pm. With local DJs.
Indulgence *Starlight Room*. 7pm. With DJ Bruce.
JazzJungle *Tongue and Groove*. 9pm, \$5. With resident DJ Denizen and guests Bottomfeeders and Sonando.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Low Down Grooves *The Top*. 7-10pm. With DJs Schnezy, Damo, Nicole, and guests spinning downtempo, hip-hop, and funk.
Nessun Dorma *HiFi*. 10:01pm. House music.
Poly's Playhouse *Hush Hush Lounge*. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress *Liquid*. 10pm-2am, \$3. Dutch and Masonic and residents spin techno and trance.
'Post Design' *after party* *Bus*. 9pm-2am. With David Harness, Ruben Mancias, Damon Burns, and Francisco Di'Gianni.
Qoöl 111 *Minna St.*. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D and guests.
Qoöl after party *Light*, 839 Geary; 474-3216. 10pm-2am.

Recline *AsiaSF*. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social *Dalva*, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Retro Kat *Glas Kat*. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.
Seance *Backflip*. 9pm-2am, \$5. Sep and Franky Boissy spin 2 step and house.
Situation *Glas Kat*. 6-9pm: 80s music with DJ Dan.
Subconscious *Rawhide*. 10pm-2am, \$5. With residents and guests Rasoul, Fabuliz, and Spun.
Sweet Spot *Club 238*, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Faze, and Kevvy Kev.
Synth *Blind Tiger*. 9pm-2am, \$5. Tigerbeat6 showcase with Kid-606, Lesser, Blectum from Blechdom, and Gold Chains and DJs Aneurysm and Brian.
Wednesday Sessions *Galaxy*, 1840 Haight; 387-2996. 9pm-2am, \$5. House music.

thursday 8

Rock/blues/hip-hop

Acid King, *Totimoshi*, *Greenhouse Effect*, *Supper*, *Gamera* *Paradise Lounge*. 8:30pm. With Belly Love in the upstairs lounge.
Tab Benoit *Boom Boom Room*. 9:15pm, \$10. See Critic's Choice.
Big Wu *Last Day Saloon*. 9pm, \$10.
Bluebeard, *Wadsworth*, *Species Being* *Bottom of the Hill*. 9:30pm, \$7.
Jimmy Dewrance *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm. With guest.
Diamond Galaxy, *Axon Terminal*, *Kill the Robots* *Pound SF*, Pier 96, 100 Cargo; 826-9202. 8pm, \$7.
Drizzioletto, *Heather Combs* *Hotel Utah*. 8:30pm.
Brian Kenny *Fresno*, *Blind Witchmaker*, *Fluff* *Grrl Tempest*. 9pm, \$5.
David Gans and *Guilty Pleasures* *Paradise Lounge*. 8:30pm.
Juce Garcia *Saloon*. 9:30pm.
Albert 'King' *Giles* *Skip's Tavern*. 7pm.
Groove Collective, *Miguel Migs* *Justice League*. 9pm, \$15. Through Fri/9.
'Hex Appeal' *Kino's*. 9:30pm. With Every Idle Word, Incomplete, and New Grenada.
Jenny Kerr *Blue Lamp*. 9:30pm.
Ledisi *Cafe du Nord*. 10pm, \$6. With DJ JJ.
Luce, *Ten Mile Tide* *Red Devil Lounge*. 9pm.
NoFX, *American Steel*, *Barfeeders* *Slim's*. 8pm, \$12.

Continued on page 66

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March 23 • Consuelo, Laird
March 30 • Consuelo, Tom Thump

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March 24 • Pete Stull
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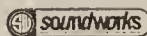
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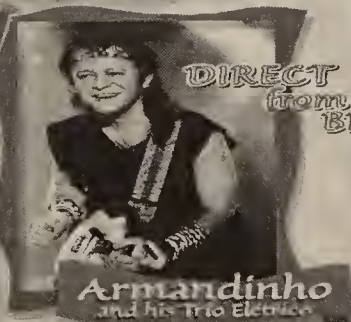


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Black Cat 501 Broadway; (415) 981-2233.
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Cat Club 1190 Folsom; (415) 431-3332.
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Stephen Malkmus

Mon/12, Fillmore

Don't expect Stephen Malkmus to play old Pavement songs on his first solo tour. However, those that prize the band's five albums (and numerous EPs), beginning with 1992's *Slanted and Enchanted* and ending last year with *Terror Twilight*, will not be disappointed by the material on his new self-titled album. On his own Malkmus is still the sassy Generation Xer making amazingly original lo-fi rock music as a means of ignoring all that is corporate and expected of well-educated white American youth. If anything has changed, it's his lyrical style. The offbeat wit is still there, but the songs have a more overt narrative. One song, "Jennifer and the Ess-Dog," tells of a barely legal teen who falls for a 31-year-old musician in a '60s cover band. Clearly the song is no autobiographical confessional, as Malkmus has

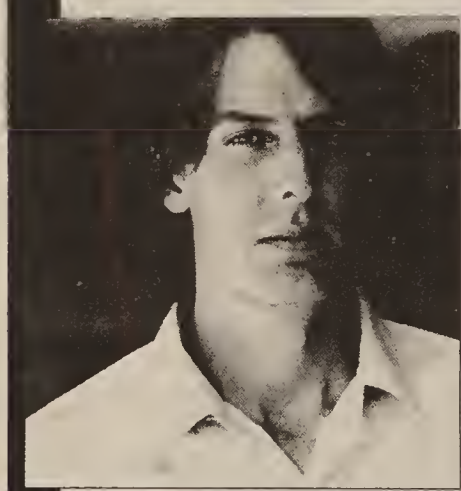


PHOTO OF STEPHEN MALKMUS

a girlfriend close to his own age who plays in his backup band, the Jicks. Whether or not it was wise for Malkmus to put his significant other in the act, the enlistment of Joanna Bolme, bassist for the Minders, was a keen idea: she's one of the best musicians in the Portland, Ore., scene. *The Swords Project* open. 8 p.m., 1805 Geary, S.F. \$16.50. (415) 346-6000. (Deborah Giattina)

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Thursday 8

From page 63

Pure Ecstasy Glas Kat. 8pm.
'Stinky's Peepshow' Covered Wagon Saloon.
9:30pm, \$5. With Black Kali Ma, Honky, and
Caustic Resin.
String Cheese Incident Warfield. 8pm,
\$28.50. Through Sat/10.
Stubby Knuckles Simple Pleasures Cafe. 8pm.
Tainted Love Tongue and Groove. 9pm.
Jeff Tweedy, Fred Armisen Great American
Music Hall. 8pm, \$20. Through Fri/9.

Bay Area

Pinhead Gunpowder, Fleshes, Mommy's
Friend Starry Plough. 9:15pm, \$5.
Alias Smith Jupiter. 8pm.

Jazz/new music

Red Archibald and the Internationals Top of
the Mark. 8:30pm, \$8.
Bang on a Can All-Stars Yerba Buena Center
for the Arts Theater, 701 Mission; 978-2787.
8pm, \$24-35. See 8 Days a Week, page 60.
Kenny Brooks Trio Butterfly. 10pm. With DJ
SoMuchSoul.
Waldo Carter and Mike Lipskin Moose's. 8pm.
Cordials Bruno's. 9 and 11pm.
Oick Fregulia-Vince Gomez Duo Cobalt Tav-
ern. 7pm.
Fred Hersch Community Music Center, 544
Capp; 647-6015. 5:30pm.
Jack Hicks Cartia. 7pm.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
Shan Kenner Enrico's. 7pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022.
8:30pm. Also Fri/9-Sat/10.
'Other Minds Festival' Cowell Theater, Fort
Mason Center, Marina at Buchanan; 441-
3687. 7pm, \$15-26.
Glen Pearson Quartet Jazz at Pearl's. 9pm.
Billy Philadelphia One Market Restaurant.
7pm. Also Fri/9-Sat/10.
Starlight Orchestra Starlight Room. 8pm.
Also Fri/9-Sat/10.
Ronald Wilson Quintet Les Jouhns. 8pm. Also
Sat/10.
Jack and Ben Wright Luggage Store Gallery.
8pm, \$6-10.

Bay Area

Jimmy Smith Yoshi's. 8 and 10pm, \$20.
Through Sun/11.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe,
2095 Hayes; 387-3859. 7:30pm. With Todd
Tholke and guests.
Bluegrass Intentions Atlas Cafe. 8pm.
Fitto Reinso and Ritmo y Armonia Elbo Room.
10pm, \$6.
Andrew MacNamara and the Lahawns
Plough and Stars. 7pm. Through Sat/10.

Bay Area

Aquarian Minyan Ashkenaz. 9pm, \$10-20.
Keni 'El Lebrjano' Albatross, 1822 San Pablo,
Berk; (510) THE-BIRD. 9pm.
Irina Rivkin and Making Waves, Nicole Word-
law UC Berkeley, MLK Jr. Student Union,
Tilden Room, Berk; (510) 594-4000. 6pm.
CD-release party. Benefit for Rose Street
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Ralph Stanley and the Clinch Mountain Boys
Freight and Salvage. 8pm, \$19.50-20.50.
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Dance clubs

Arabian Nights El Rio. 9pm. With Amira.
Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-
2am. Deep and funky house with Seven,
Corazon, and guests.
Circuit Breaker Fuse, 493 Broadway; 788-
2706. 9pm-1:30am. With Centipede, Joe Rice,
and Oze.
Dirtbox Voodoo Lounge. 9pm-1:30am, \$3.
With Evol and Funky J. Vibe.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-
2am. House and hip-hop.
Download 375 First; (650) 568-1338. 9pm-
2am, \$10. Jungle music.
Orink Club 26 Mix. 9pm-2am, \$3. With Troy
Roberts.
Earthbound Galaxy, 1840 Haight; 387-2996. 6-
9pm. Seven, Blue, Smoove, Chipwich, and
guests spin downtempo.
Electrofreq Butter. 7pm.
Elementary Movida Lounge. 9pm. With DJ
Sloppy I spinning funk and soul.
Faith City Nights. 9:30pm, \$12. With residents
Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge.
9pm, \$3. With Neil N. Kizmiat.
Free Liquid. 10pm-2am. With DJ Dimitri
and guests.

Continued on page 71

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Moted

One day during my very first week of high school at Lowell — San Francisco's prized public academic breeding ground for schizophrenic insomniacs, suicidal overachievers, and future straight-A Cal students — I was yanked out of honor's English by my much accoladed teacher, Ms. X.

"Excuse me, Amanda," she said, peering up sadly into my eyes as we stood in the brown, sour milk-scented hallway, "but is English your second language?"

Someone slammed a locker and ran down the hall, yelling in my direction, "Moted!!!"

I stood speechless, aghast. My already timid, 13-year-old self-esteem leaked from the corners of my eyes. Snot began to gather above my quivering upper lip.

"I was born and raised in San Francisco," I struggled.

"Oh, really? But does your mother speak English to you at home?"

"Yes."

"Hmm, well." She touched the side of her face with one wrinkled finger and tightened her brow. She seemed to be wondering (a) how did this buck-toothed 'tard make it into Lowell in the first place? and (b) how can we eliminate her? "I'm sorry, dear, but what middle school did you attend?"

"Aptos, off Ocean Ave." Vague, violent thoughts tremored through my heated brain.

"I see. Well, apparently they didn't teach you how to write an essay. Will you meet me during your lunch period, so that I can show you how poorly you did on this first assignment?"

Like I said, vague, violent thoughts tremored through my heated brain. "I guess so."

For those of you not bred in this neck of the woods, welcome to *moted*, a San Francisco Unified School District-derived word that aptly described my mortification. Although I had learned nothing at Aptos other than how to write believable sick notes to explain my absence when I cut school and how to pilfer red lipstick from Woolworth's, my vocabulary increased significantly. Specifically, I learned that moted is how one feels when one slips on one's ass in front of a crowd of gangsta girls, or when one raises one's hand during science class to answer a question — and one is ridiculously incorrect. "Moted!!" is what the classroom screams in unison. And if you have a booger on your face, moted expands to: "Moted, corroded, your booty exploded! You got holes in your panty like your big fat granny." Understand?

The next day I handed in my revised paper. Again, Ms. X pulled me out of class. "Did your mother write this?"

I like to think that I am not a violent person, but at times like that, I doubted myself. "No."

"Are you sure?"

"Yes."

"What does your mother do for a living, if I may ask?"

I looked her straight in the eyes, imagining things I cannot put in words. "She cleans people's houses."

"Ah-ha. Well, then. Good work." She nodded uneasily, avoiding my eyes, and opened the classroom door.

At this moment, Ms. X was irrefutably moted.

Lately I've met other Bay Area natives who understand the gospel of moted. *Bay Guardian* writer Sylvia W. Chan uses the word to excess, and my best friend growing up, writer Kathy Nguyen, also drops it in at appropriate moments, as in: "Those shoes you have on are sooo hella moted."

But imagine my joy when I encountered Lowell grad DJ Olga T. — quite by surprise, at the Stud's weekly hip-hop and house party Rise. It was last Friday, and I was out on assignment with *Bay Guardian* photographer (and mighty DJ) Farika, who complained that people never give women's clubs the props they deserve. "No one ever takes them seriously, and no one ever gives them the time of day. It's like they don't even exist." How true.

So we headed to the Stud, escaped the rain, and there she was, Olga, working the door. And there's absolutely nothing moted about her — how proud I was to learn that unlike many Lowell grads, she was still alive and had not yet lost her mind.

Although she was always pretty cool and badass-looking, I'm sure Olga knows what moted means, and standing there in the Stud's doorway, I felt moted for having never attended a women's club. What's wrong with me, that I will work my ass forever at Fag Fridays nearly every week until 4 a.m. but have never once ventured into the mysterious world of dyke disco? Am I scared? Not as liberal as I'd like to believe?

Inside we got our groove on. We had kidnapped B-Love — a straight male hip-hop and roots DJ — from our earlier escapade at the *Galaxy*, the new club on Haight that boasts a crystal-clear, pimped-out sound system. B-Love was not moted. "Damn," he noted on the dance floor, "this is some good music, and the women are going off."

DJ Black mixed old-school hip-hop while Farika snapped shots of her onstage. "This is better than what you'd hear at a regular hip-hop night," B-Love added.

We then dragged B-Love to Fag Friday — making him the second straight man I'd dragged to the club in the last three weeks. He wasn't scared, he wasn't rude. He recognized the dynamics and respectfully observed, proving perhaps that sexual segregation might be on its way out, again, in the S.F. club scene. Remember when everyone — straight or gay — would hang out at *Universe*? That's where the house scene got off with masters like Pete Avilla, David Harness, and the late Aaron O. Fag, breeder, dyke, black, white, Latino, Asian — didn't fucking matter. So what happened? How did everyone get so damned moted?

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photo Sheri Giblin

Thursday 8

From page 66

Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.
Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir and guest Miguel Migs spin deep grooves and house.
Happy Medium HiFi. 10pm-2am, \$5. House music with Swing and Didge Kelly.
Instrumental Sound Factory. 10pm-2am, \$5-10. Breaks, dancehall, soul, and old-school with residents Mr. E and Qwest.
It's On An Sihm. 1176 Sutter; 929-1992. 8pm-2am. With residents Jon Brown, Swope, and Kelvin K.
Kit Kat Endup. 10pm-4am, \$10.
Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with the Resonance Image Program.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Moulin Rouge 1500 Broadway; 346-7683. 9pm-2am. Club classics and house with Charles B., Foxsee, Anlony, and Von.
1984 Cat Club. 9pm. '80s music.
Ponzu Sessions Ponzu. 401 Taylor; 775-7979. 8pm. With Teresa.
Popscene 330 Ritch. 10pm-2am, \$5. Indie rock and Britpop.
Pub Club Fiddler's Green. 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Tracy.
Red Bull Happy Hour Butter. 6-9pm. With Frenchy Le Freak.
Reform Skool The Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Soulness Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Str8 Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Sure Shot The Tap. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Tough Titties 111 Minna St. 5-10pm. Soul, funk, and hip-hop with Abe and Toph One. Benefit for breast cancer.
Volume Bohemia. 1624 California; 474-6968. 9pm-2am, \$5. With Dwight Johnson.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potions spins old-school funk and rare grooves.
Wiggle Rawhide. 9pm. With Solar, Heart-break, Freak, and others.

Classical

Ellen Deffner and Karen Melander Magoon Alliance Française de San Francisco, 1345 Bush; 775-7755. 7:30pm, \$15. The pianist and soprano perform works by Debussy, Fauré, and Poulenc at this concert and wine tasting.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Guest conductor Roberto Abbado conducts the symphony in works by Cherubini, Berio, and Strauss. Through Sat/10.
William Wellborn University of California, San Francisco, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The pianist performs Beethoven's Sonata in E-flat Major, op. 31, no. 3.

Friday 9

Rock/blues/hip-hop

Big Foot in Paris, Brittany Safranek, Meeshee Seventh Note, 915 Columbus; 921-2582. 9pm.
Blues Power Saloon. 4pm.
Dejay and the Blue Lions Paradise Lounge. 6pm.
Diesto, Burning Cindys, Jack Saints, Matterhorn Kimo's. 9:30pm, \$5.
DJ Z-Trip Amoeba Music. 6pm. With guests. Dopesick, Hostility, Mother Skachers Tenpest. 9pm, \$5.
Everything-Nothing, Stellavision, East of Eden Hotel Utah. 9pm.
Ex Girl, Trainwreck, Get Go Bottom of the Hill. 10pm, \$7.
First Circle Brainwash. 8pm.
Steve Gannon Band Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Groove Collective, DJ Mauricio Justice League. 9pm, \$15.
Juice Boom Boom Room. 9:15pm, \$8.
Jukes Deuces, 2319 Taraval; 566-9122. 9pm.
Living End Slim's. 9pm, \$10.
Pat McGee Band Fillmore. 9pm, \$15.
Johnny Nitro Saloon. 9:30pm. Also Sun/11.
Andy Santana and the West Coast Playboys Blue Lamp. 9:30pm.
Sick, Lica Sto, 401K, Tomfoolery Paradise Lounge. 8:30pm. With Luminar in the upstairs lounge.
Sour Vein, Dead and Gone Covered Wagon Saloon. 6pm, \$3.
String Cheese Incident Warfield. 8pm, \$28.50. Through Sat/10.
Stymie and the Pimp Jones Luv Orchestra, Swoop Unit, Raga Todi Tongue and Groove. 9pm.

Continued on page 72

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FRIDAY 3/9 Cork Club 10pm, \$7:

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Alasdair Fraser is widely regarded as the top performer, recording artist, and teacher of the rich fiddling tradition of his native Scotland. Renowned for his expressive dynamic sound, his playing has been featured in film soundtracks such as *Titanic*, *Last of the Mohicans*, and *Wyatt Earp*. He has performed with the *Chieftans* and *Itzhak Perlman*. Tonight he teams up with his friend and (18 year) collaborator, pianist Paul Machliss. \$16adv/\$18door

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Amazing bass phenom Michael Manring has been hailed as "the world's greatest electric bassist." while pianist Tom Darter's brilliant compositions have drawn praise from *Elliot Carter*, *Aaron Copeland* and *Karel Husa* and music critics have compared Kassins' flute playing with *Rahassan Roland Kirk* and *Hubert Laws*. Together his "Bartok-Jazz(Alban) Berg meets Bird" trio has staked out a space between jazz, avant-classical, world and rock music.

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critic's choice: music

Erykah Badu

Mon/12-Tues/13, Paramount Theatre

It's been four years since Erykah Badu raised a ruckus with the release of her debut album, *Baduizm*, unleashing a fusion of jazz, R&B, blues, and hip-hop that defied classification and trailblazing a path for artists such as Angie Stone, Jill Scott, and Macy Gray. Since then Badu has managed to stay at the forefront of the musical landscape by dropping her homegrown vocals on collaborative works with the Roots, D'Angelo, Common, and Guru. Now, with the long-awaited release of her newest album, *Mama's Gun*, Badu is once again pushing the limits of her creative potential, not only with her voice but with her penchant for writing, visual arts, dance, and producing. Expect to experience a full range of creativity that's spiritual and rhythmic, grounding yet uplifting, when she performs at Oakland's Paramount Theatre with Talib Kweli and Musiq Soulchild. 7:30 p.m., 2025 Broadway, Oakl. \$35-\$75. (510) 465-6400. (Cicely J. Sweed)

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music
calendar rock, jazz, folk/world,
dance clubs & classical

Friday 9

From page 71

Tang, Mission Players Voodoo Lounge. 9pm, \$6.
Tree D'Frogs Infusion. 8pm.
Jeff Tweedy, Fred Armisen Great American Music Hall. 8pm, \$20.

Bay Area

Tom Armstrong, McAllisters Ivy Room. 10pm, \$5.
Walter Beasley Kimball's East. 8 and 10pm, \$28. Through Sun/11.
Blind Watchmakers, Salem Lights, New Grenada Port Lite. 9pm, \$5.
Cool Water Canyon, Moodfood Blake's. 9:30pm, \$6.
Dead and Gone, Sworn Vengeance, Punishment, Misduira, This Computer Kills 924 Gilman. 8pm, \$5.
Five Point Plan Jupiter. 8pm.
Funky Nixons, Gary Gates Band, Brew Glass Jug Band Ashkenaz. 8pm, \$8-20.
Ron Hacker Eli's Mile High Club. 8pm.
Dallas Wayne, George Pederson and the Boatrockers Starry Plough. 9:45pm, \$6.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/10.
Alison Bloomfield Pfaf's. 10pm, \$15. Through Sat/10.
Brass Monkey Bruno's. 10pm.
Dick Conte Cobalt Tavern. 7pm.
Phillip Crawford—Steve Fowler Duo Cartu. 9pm.
Forte Café Claude. 7:30pm.
Phil Grenadier—Harvey Wainapel Quartet Jazz at Pearl's. 9:30pm. Through Sat/10.
Chris Huson Moose's. 8pm.
Lab Rats Skip's Tavern. 9pm. Through Sat/10.
OM Butterfly. 11pm. With DJ Soulsalaam.
'Dther Minds Festival' Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. 7pm, \$15-26. Through Sat/10.
Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers Café du Nord. 10pm, \$7.
Paula West Plush Room. 8pm, \$20-25.

Bay Area

Jimmy Smith Yoshi's. 8 and 10pm, \$24. Through Sun/11.

Folk/world/country

Acoustic Son Circadia. 8pm, \$3.
Alasdair Fraser and Paul MacLillis Noe Valley Ministry. 8pm, \$16-18.
Andrew MacNamara and the Lahawns Plough and Stars. 7pm. Through Sat/10.
Open mic Peña del Sur. 8pm, \$8.
Origins Pier 23. 10pm.
Sonando 850 Cigar Bar. 10pm.

Bay Area

Gwen Avery, Making Waves, Arin Simonian and Erica Ballinger Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000. 8pm, \$5-20. Benefit for Rose Street House of Music.
Ralph Stanley and the Clinch Mountain Boys Freight and Salvage. 8pm, \$19.50-20.50.

Dance clubs

Activate Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Ambient Lounge 26 Mix. 8-10:30pm. With Jonas Judd.
Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music with Harry.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Girl Friday The Stud. 10pm-3am, \$4-6. '80s dance music and hip-hop with Lady Base and Black.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. World beat with DJ Ruiz.
Co-Ed Naked Sound System Elho Room. 10pm, \$6. With Denizen, E Da Boss, Willie Maze, Sep, Toph One, Ology, Miss E., and

guests. Benefit for Southern Exposure.
Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin, and funk with Mike Styles.
Electric Club Townsend. 11:45am-7pm, \$15-20. With Doc Martin, Rob Mello, Little Chris, and others.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Far East Blind Tiger. 10pm-2am, \$5. House and 2 step with Paul Craven and guests.
Fogfest An Sibun, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.
Future Fridays 375 First; 281-0866. 9pm-2am, \$10-15. Dance music.
Glitter Glas Kat. 10pm-2am. Deep house with Norm Stradley, Charles B., and Ben Doren.
Havana 330 Rich. 10pm. Latin dance music with residents.
Imperial Dub dance party Club Six. 10pm, \$10-12. Disco, house, and dub jazz with Grant B., Cosmic Jason, and Sunshine Jones and Jon Nedza.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala Amoeba Music. 7pm.
Mexican Bus 9:15pm-2am, \$38 (reservations required). '50s-style bus tour of several local salsa clubs.
Metronome Ballroom 9pm-midnight, \$6-8. Latin dance party.
Mission K.D. 26 Mix. 10:30pm. With Val and Toph One.
Nikita Ten 15 Folsom. 10pm, \$15. With Christian Smith and Mistress Barbara.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Kerri.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.
Sol Elements Oxygen Bar. 9pm. With Sol Provider.
Spring break extravaganza Last Day Saloon. 9pm, \$6. Hip-hop music with Illete and guests.
Square Ruby Skye. 9pm-3am. House music with various residents.
Step An Sibun, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some plus guest Megatron.
Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister.
Therapy Blind Tiger. 6-10pm, \$5. House music spun by Maurice and guests.
Twice as Nice 111 Minna St. 9pm-2am. With Rasta Q-Tip and Foxsee.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.
Wisdom 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with DJs Booker, Jonas, and Mario Moreno.

Classical

Frier-Harrison-Bach Trio Old First Church. 8pm, \$7-9. The local trio performs works by Beethoven, Ernest Chausson, and Arthur Foote.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Through Sat/10. See Thurs/8.

saturday 10

Rock/blues/hip-hop

Amazing Embarrassonics El Rio. 10pm, \$5.
Bullet Boys, Sled Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$12.
Daniel Castro Saloon. 9:30pm.
Sugar Pie Desanto Boom Boom Room. 9:15pm, \$10.
'Directions in Sound' Café du Nord. 9pm, \$7. Through Sun/11. See 8 Days a Week, page 60.
DJ Colt 45 Café International, 508 Haight; 552-7390. 8pm.
Dr. Madd Vibes, Izm, Roux, Richard Ray, DJ Micky Paradise Lounge. 8:30pm. With Carpet Room in the upstairs lounge.
Johnny Fabulous Cosmopolitan Café, 121 Spear; 543-4001. 8pm.
Famous Last Words, Ted Hoagland, Blue Max Hotel Utah. 9pm.
Baba Yaga Mad Dog in the Fog. 10pm.
Joels Holland Fillmore. 9pm, \$18.50.
Kookan and Hoomen, DJ Denizen Elho Room. 10pm, \$5.
Edna Love and the Lovetoy Blue Lamp. 9:30pm.

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CHRIS DICROCE

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Little Champions

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Species Being
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Fri 3/9 10:00 \$7
eX-Girl
Trainwreck
The Get Go

Sat 3/10 10:00 \$7
Venus Bleeding
record release
Slender
Crosstaps

Sun 3/11 5:30 \$5
all-you-can-eat BBQ at 4:00
Slightly Stoopid
Capital Eye
Stiff Richards

Mon 3/12 9:00 \$6
Mountain Consolidated
VIV
Baseboard Heaters

Tue 3/13 9:00 \$8
Brassy
from UK / Beggars Banquet
Idlewild
from Scotland
Pancake Circus

Wed 3/14 9:30 \$7
Track Star
Aden
Ee

UPCOMING

20 yrs. anniversary tribute
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Thu 3/15
Throttle Finger
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Josh Zee from Protein

Rocket From the Crypt
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Fri 3/16
Pansy Division
The Gotohells

Sat 3/17
Grind Orchestra
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Zmrzlina

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Sun 3/18
Captain Bringdown
Gruesome Galore

Mon 3/19
The Church Steps
St. André
Charles Atlas

Tue 3/20
Laika and
the Cosmonauts
from Finland
Pollo Del Mar
Ape

Wed 3/21
Electric Wizard
from UK
Warhorse
totimoshi

Thu 3/22
Figs
Hell's Belles

Fri 3/23
Murder City Devils

Sat 3/24
Randy Becket's Rebel Train

Sun 3/25
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Mon 3/26
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Wash

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Heather Combs

Fri 3/9 9 PM
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Everything/Nothing
Stellavision
East Of Eden

Sat 3/10 8 PM
Famous Last Words
Ted Hoagland CD
Release Party
Blue Max

Sun 3/11 8:30PM
Green
Arian Simonian
Elena Powell

Mon 3/12
Open Mike w/ Dayla
Soul...7:30 sign ups FREE

Tues 3/13 8:30 PM
Young Corbett
The Mike Winger Band

UPCOMING:

3/14 DUBBDRDS, JASPER THRESH
3/15 BLUE IN GREEN, OPERATION INTERSTELLAR
3/16 MARK GROWDEN, THE WONDER SISTERS
3/17 99TH MONKEY, THE TABLOIDS, SAM
3/18 JEPDR HEYSH, FICTION
3/19 OPEN MIKE W/ DAYLA SOUL
3/20 JEFF ISEN, CURTIS KAMIYA, DANI LINNETZ

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Sat. 3/10
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Saturday 10

From page 72

North Mississippi All-Stars, Acetone Slim's. 9pm, \$12-14 Through Sun/11. See 8 Days a Week, page 60.
Petrol, Arlo Café du Nord. 10pm, \$7.
Pollo del Mar, Neptunes Deuces, 2319 Taraval; 566-9122. 9pm.
Resilience, Barfeeders, Victims Family Covered Wagon Saloon. 9pm, \$7.
Saltlick, Bigredorange, Peel, Milktooth Tempest. 9pm, \$5.
String Cheese Incident Warfield. 8pm, \$28-50.
Tainted Love Last Day Saloon. 9pm, \$10.
 Tubes Great American Music Hall. 9pm, \$16.
Utah Girl Brainwash. 8pm.
Venus Bleeding, Slender, Crosstaps Bottom of the Hill. 10pm, \$7.
Voodoo Hut Paradise Lounge. 6pm.
Dave Workman Saloon. 4pm.

Bay Area

Red Archibald Eli's Mile High Club. 8pm.
Walter Beasley Kimball's East. 8 and 10pm, \$28. Through Sun/11.
Chub, Dolomites Starry Plough. 9:45pm, \$6.
Steve Freund Blues Band Ivy Room. 10pm, \$5.
Lung Butter, 60 Ft. Time, Total Shutdown, Sloe Port Lite. 9pm, \$5.
Shady Lady, Government Grown Blake's. 9:30pm, \$5.
Chris Shot Group Jupiter. 8pm.
Varukers, 46 Short, Scarred for Life, Dp- pressed Logic, Face Down 924 Gilman. 8pm, \$5.

Jazz/new music

Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.
Don Bennett and Jeanne Hoffman Moose's. 8pm. Also Tues/13.
Alison Bloomfield Piaf's. 10pm, \$15.
Crying High Bruno's. 10pm.
Gail Dobson Group Circadia. 8pm, \$3.
Green Street Trio Café Claude. 7pm.
Phil Grenadier-Harvey Weinapel Quartet Jazz at Pearl's. 9:30pm. Through Sat/10.
Fred Hersch Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-34.
Sami Kaneda Group Enrico's. 8:30pm.
Lab Rats Skip's Tavern. 9pm. Through Sat/10.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Manring-Kassin-Darter Noe Valley Ministry. 8pm, \$12-14.
'Other Minds Festival' George Coates Performance Works, 110 McAllister; 441-3687. 11am, \$15-26.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Mitch Schriff-Alexander Smith Duo Carta. 9pm.
Marcus Shelby Jazz Orchestra Butterfly. 11pm. With DJ Label.
Wurli Bird Atlas Cafe. 4pm.
Paula West Plush Room. 8 and 10:30pm, \$20-25.

Bay Area

Jimmy Smith Yoshi's. 8 and 10pm, \$24. Through Sun/11.

Folk/world/country

Lorena de la Rosa, Lilianna Herrera and Francisco Herrera Peña del Sur. 8pm, \$8.
Fenton and the Reggae Angels Pier 23. 10pm.
Josh Jones Quartet 850 Cigar Bar. 10pm.
Andrew MacNamara and the Lahawns Plough and Stars. 7pm.
Irina Rivkin, Kristi Martel, Littlebird and Nicole Wordlaw Bazaar Café, 5927 California; 831-5620. 7pm, \$5-10. Benefit for Rose Street House of Music.

Bay Area

Baguette Quartet Freight and Salvage. 8pm, \$16-50-17.50.
Maria Márquez La Peña Cultural Center. 8:30pm, \$15. See Grooves, page 58.
Piedmont Bluegrass and Jam Cato's Ale House. 6pm.
Tom Rigney and Flambeau Ashkenaz. 9:30pm, \$11.

Dance clubs

Backflip 10pm-2am, \$5. House music with Mauricio and Solar.
Bas 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.
Baysiks The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.
Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.
Bohemia 1624 California, 474-6968. 10pm-


2am. House music with rotating residents.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.
Eargasmic Oxygen Bar. 9pm-2am. With Rick Lara.
Eklektic Cat Club 10pm-3am. Drum 'n' bass with rotating residents.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Elsewhere Galaxy, 1840 Haight; 861-5265.

8pm-2am, \$5. With Ellen Ferrato, Riddler, and others.
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hektic Cat Club 10pm-3am. Breaks with residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Kandy Bar The Stud. 9pm-2am, \$8-10.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Metronome Ballroom 9pm-midnight, \$6-8. Tango.

Continued on page 76

The Irish Bank



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FRIDAY, MARCH 16 & SATURDAY, MARCH 17

The Great Hoooley!

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Monday March 12th - Budweiser Party Night (Beer Specials and Prizes)

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Wednesday March 14th - Carlsberg Party Night (Beer Special)

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CD Release Party!
Thursday Mar. 8th

With Special guests
Ten Mile Tide

Red Devil Lounge
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Show starts @ 9:00pm
21+ only

Live Thursday

THURSDAY MARCH 8TH
MIGUEL MIGS

THURSDAY MARCH 15TH
DJ GARTH

PLUS RESIDENT DJ
MARC JELLYBEAR

HIT HIT SOCKS IT TO YOU WEEKLY AT THE END UP
6TH AND HARRISON. 3:00-4:00 PM: \$10.00
OPEN AT 10 PM. FREE BEFORE 11. \$12 AFTER

music
calendar rock, jazz, folk/world,
dance clubs & classical

Saturday 10

From page 75

Mexican Bus 9:15pm-2am, \$38 (reservations required). '50s-style bus tour of several local salsa clubs.

New Conception Hush Hush Lounge. 10pm-2am, \$5. With Vinnie Esparza and Soulsalaam.

Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

IVY ROOM

FRIDAY, MARCH 9
Tom Armstrong w/ The McAllisters

SATURDAY, MARCH 10
Steve Freund Blues Band

TUESDAY, MARCH 13
Tree O Frogs

858 San Pablo, Albany
510-524-9299

Oushaya VSF, 278 11th St.; (800) 581-2107. 9pm-2am, \$15.

pHusion 111 Munna St. 10pm-2am, \$10. With residents Jonah Sharp, Andrew Jervis, and Tomas and guest Reelcose.

Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Señor Keyvan.

Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutaake.

Release Ten 15 Folsom. 10pm-6am, \$20. With guests Paul Oakenfold, Mark Lewis, and D:Fuse.

Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.

San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman, plus Sen-sei.

Scuba Manhattan Lounge. 9pm. House music with DJ Deep, Franky Boissy, and Anita Lofton.

Sexy Provocative Schroeder's, 240 Front; 289-2030, ext. 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.

Sub Six Club Six. 10pm-2am, \$10. Bass, electro, hip-hop, and dancehall with Coop D'Ville, Derrick D, Ren the Vinyl Archaeologist, and Bre-Ad and a performance by Illiden.

Sub Zero Sno-Drift. 10pm-4:30am. House and UK garage with resident Sean Ferguson.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Three Oown 26 Mix. 9pm-2am, \$6. House music with M3 and Mauricio.

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Vehicle An Sibini, 1176 Sutter; 929-1992. 8pm-2am. Techno with Raph One, Chris Jackson, and Aspect.

Venture Frogs 1000 Van Ness; 409-2550. 10pm-2am. With Gianni, Dubl-a, Bane, and Grimlock.

Zero One SFMOMA, 151 Third St; 789-7690. 9pm-3am, \$25. With Swayzak, Evil Eddie Richards, Robin Porter, Twerk, and more.

Shmaa Paradise Lounge. 4pm.

Slightly Stoopid, **Capital Eye**, **Stiff Richards** Bottom of the Hill. 5:30pm, \$7. With all-you-can-eat BBQ at 4pm.

Bay Area

Walter Beasley Kimball's East. 8 and 10pm, \$28.

Einstone, **Roberta Connelly**, **Erika Luckett** Blake's. 9:30pm, \$5.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.

Opie Bellas Top of the Mark. 8:30pm, \$8.

Larry Douglas Jazz Band Les Joulins. 8pm.

Walter Earl Enrico's. 7pm.

Mike Greensill and friends Moose's. 7:30pm.

Alan Hightman Simple Pleasures Cafe. 8pm.

Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.

Mark Levine and Latin Tinge Old First Church. 5pm.

Love Motel Rassellus. 6pm.

Charles McNeal Combustion Pier 23. 5pm.

Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.

Pursuit of Excellence Community Music Center, 544 Capp; 647-6015. 4pm.

Nicole Vigil Kelly's Mission Rock, 817 China Basin; 626-5355. 10am.

Harvey Wainapel Duo Cato's Ale House. 6pm.

Paula West Plush Room. 5pm, \$20.

Bay Area

Jazz jam session Bluesville. 8pm.

Jimmy Smith Yoshi's. 8 and 10pm, \$5-24.

Folk/world/country

Los Compas El Rio. 4pm, \$7. With salsa dance class at 3:15pm.

Seisun Plough and Stars. 7pm. With Jack Gilder, Junji Shiota, and Kevin Bernhagen.

Steve and the Squids Celler at Jolunty Foley's, 243 O'Farrell; 954-0777. 9pm.

Bay Area

Oomingo de Rumba La Peña Cultural Center. 3:30pm.

Bob Franke Freight and Salvage. 8pm, \$16.50-17.50.

Open mic Stork Club. 9pm.

'Starry Session' Starry Plough. 8pm. With Shay Black.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Brainwash 5-8pm. DJ Turtle spins drum 'n' bass.

Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.

Club Havana Jelly's. 4pm, \$7. With Mazacote and DJ Luis Medina.

Compression An Sibini, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass with residents.

Oen Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.

Oot Restaurant 1611 Post; 922-7788. 8pm-3am, \$5. Trance and house with Reckless Ryan, Iayen V, Drew, and Kins.

Dub Mission Elbo Room. 9pm-2am, \$6. Dub and roots reggae with Sep and guests Polo and Wisdom.

Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.

Magnitude B.O. N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.

Metronome Ballroom 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.

Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sedation Oxygen Bar. 9pm. With residents.

Spindrift Hush Hush Lounge. 9pm-1am, \$3. Ambient music with Mermaid and guest Alarie.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs.

Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with guest Matt Mau and a performance from Yvette Jones.

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Sat. 3/10
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Sun. 3/11
PRIDE & JOY
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Classical

Ragazzi Unitarian Universalist Church, 1187 Franklin; (650) 342-8785. 7:30pm, \$10-15. The boys' chorus joins Lick-Wilmerding High School's choruses for "Música de las Americas."

San Francisco Conservatory Orchestra San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. Guest conductor David Loebel leads the orchestra through works by Erik Satie, Virgil Thomson, and Beethoven.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Thurs/8.

Women's Philharmonic Yerba Buena Center for the Arts Theater, 701 Mission; 392-4400. 8pm, \$21-38. The orchestra presents the world premiere of Chen Yi's Chinese Folk Dance Suite, with Terrie Baune as the featured violinist.

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Continued on page 78

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SATURDAY 3/10
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music
calendar rock, jazz, folk/world, dance clubs & classical

Sunday 11

From page 76

Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.
Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Classical

Athens Symphony Herbst Theatre, 401 Van Ness; 392-4400. \$30-50. The symphony gives a performance.
Mauro Correa St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm. The classical guitarist gives a recital.
Hank Dutt and Joan Jeanrenaud St. Kevin's Church, 704 Cortland; 820-1429. 7pm, \$5-8. The violinist and cellist premiere two new works by Allaudin Mathieu and P.Q. Phan.
Peabody Trio Fort Mason Center, Cowell Theater; Marina at Buchanan; 392-4400. 11am, \$30. The trio is joined by guest violinist Paul Yarbrough in a concert of works by Schumann, Mendelssohn, and Brahms.
Pocket Opera California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 575-1102. 2pm, \$13-27. The chamber opera company performs Giuseppe Verdi's La Traviata.
San Francisco Symphony Youth Orchestra Davies Symphony Hall, 401 Van Ness; 864-6000. 2pm, \$9-20. Alasdair Neale conducts the orchestra in works by Adams, Bartók, and Elgar; Wayne Lee is the guest violinist.
Soli Deo Gloria St. Mark's Lutheran Church, 1101 O'Farrell; (650) 424-1242. 3:30pm, \$11-15.

Marc Teicholz San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 2pm, \$6-10. The classical guitarist gives a recital.

monday 12

Rock/blues/hip-hop

Bachelors Saloon. 9:30pm.
Marvin Banks Boom Boom Room. 9:15pm, \$3.
Ian Brennan Show Brainwash. 8pm.
Nina Causey Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Stephen Malkmus and the Jicks, Swords Project Fillmore. 8pm, \$16.50. See Critic's Choice.
'Monday Night Hoot' Cafe du Nord. 9pm, \$5. With Eric Shea and Molly Tuttle and guests.
Motherfuckers, Apartment #9 Make-Out Room. 8:30pm, \$6.
Mountain Con, Baseboard Heaters Bottom of the Hill. 9pm, \$8.

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Did 97's Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, \$10.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Sir Falco, 12 Inches and the Tireless Tongue, Drums 'n' Space, Jenny Kerr Band, Insex, Rudy Paradise Lounge. 8:30pm.
Wayward Shamans, Beth Custer Doña Luz 30 Besos Great American Music Hall. 9pm, \$10.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Erykah Badu, Talib Kweli, Musiq Soulchild Paramount Theatre. 7:30pm, \$35-75.
Through Tues/13. See Critic's Choice.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Dick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Barbara Hunter Quintet Les Joulins. 8pm.
Monk's Music Simple Pleasures Cafe. 8pm.
Larry D'Leno Enrico's. 7pm.
Swing Session Starlight Room. 8:30pm.

Bay Area

Carma Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.
Bay Area
'Ceili' Starry Plough. 9pm.
Jez Lowe Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Club Dread Justice League. 9pm, \$10.
Grateful Dead Jams Nickie's BBQ. 9pm-2am.
Dark Star Dan plays rare Grateful Dead tracks.
Milkshake Mondays Sno-Drift. 10pm-2am. With resident DJ Travis.
Open turntables Movida Lounge. 8pm.
Rockin' Java 1821 Haight; 831-8842. 7pm.
Hip-hop and open mic.
Shaft The Stud. 9pm-2am, \$5. Hip-hop, reggae, and R&B with Mind Motion, Switch, and Delf.
Smooove Blind Tiger. 9pm-2am. House music.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Classical

Kyung-Wha Chung Davies Symphony Hall, 401 Van Ness; 392-4400. 8pm, \$15-63. The violinist performs works by Stravinsky, Bach, Prokofiev, and Rachmaninoff accompanied by pianist Itamar Golan.
Bonnie Hampton and Nathan Schwartz San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. The cellist and pianist give a recital of works by Beethoven, Bach, Britten, and Martinu.

tuesday 13

Rock/blues/hip-hop

Brassy, Idlewild, Pancake Circus Bottom of the Hill. 9pm, \$8. See "Brass Tacks," page 56.
'Divabands' Red Devil Lounge. 8:15pm, \$5. With Fountain's M.U.S.E., Brittany Safranek, and Martine.
Drizzolotto Brainwash. 8pm.
Steve Earle and the Dukes, Stacey Earle Fillmore. 8pm, \$25.
Fingerbowl, Funky Buella Tongue and Groove. 9pm, \$8.
Andrew Freeman Band Blue Lamp. 9:30pm.
Talib Kweli Justice League. 9pm, \$18.
Luckie Strike Saloon. 9:30pm.

VELVET lounge

Friday 3/9
WONDERBREAD 5
EVERY FRIDAY
(after the band):
DJ Manny Perez

Saturday 3/10
EVERY SATURDAY:
DJ Bumper
DJ Smooth E
DJ Sam Isaak
spinning 70s, 80s,
house and pop-hop.

Thursday 3/15
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Funk, Hip-Hop,
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— WEEK OF MAR 7 - MAR 13 —

— WEDNESDAYS —
Jazz II Jungle
'live drum'n'bass, jungle'n'jazz'
This Week's Bands... **Bottomfeeders** **Sonado** plus DJ Dentzen

— THURSDAY —
Uiv **Dean Del Ray**
plus Special Guest

— FRIDAY —
Original Fridays... **Stymie & the Pimp** **Jones Luv Orchestra**
Swoop Unit **Raga Todi**

— SATURDAY —
White Hot **San Fiasco**
Another Profunkstan present
resident djs: **Jah-yzer** **PAPA JOE**

— TUESDAY —
Royal Finger Bowl **FUNKY BUELAH**

Coming Soon
Mushroom plus DJ Roscoe W 14
Tainted Love Th 15
5 Point Plan / Steve Emerson Group F 16
I Seen Elvis Sa 17

Eleni Mandell *Cafe du Nord*. 9:30pm, \$5.
Oscar Myers' Bluesbeat *Boomi Boom Room*.
9:15pm, \$1.
'New Roots to Hip-Hop' *Last Day Saloon*.
9pm, \$5. With Felonious and guest Coot
Dog Project.
Open mic *El Rio*. 7:30pm.
Psyphoria, Vile Descent, Demion Covered
Wagon Saloon. 9pm.
Samples, Chris DiCroce *Great American*
Music Hall. 9pm, \$17.
Scared of Chaka *Tempest*. 9pm.
78 RPM, Carbon Dates, End All, Drums 'n'
Space Paradise Lounge. 8pm. With open mic
with Babs and Benjamin the Dog in the up-
stairs lounge.

Bay Area
Erykah Badu, Talib Kweli, Musiq Soulchild
Paramount Theatre. \$35-75. Through
Tues/13. See Critic's Choice.
Ted Ekman Blake's. 9:30pm, \$4.
Tree O'Frogs *Ivy Room*. 10pm, \$5.

Jazz/new music

Kenny Brooks Trio *Butterfly*. 10pm. With DJ
Vinnie.
Ezra Gale Trio *Amnesia*. 9pm.
Gerry Grosz Trio *Beach Chalet*. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Vince Lateano Trio *Jazz at Pearls*. 9pm.
Fil Lorenz Big Band Kells, 530 Jackson; 955-
1916. 9pm.
Kevin Rayhill *One Market Restaurant*. 7pm.
Fred Ross Project *Starlight Room*. 8pm.
Sonny Simmons Bruno's. 9 and 11pm.
Lavay Smith and Her Red Hot Skillet Lickers
Top of the Mark. 8:30pm, \$8.
Swing Session *Broadway Studios*. 9pm.
Bishop Norman Williams Quintet *Les Jolins*.
8pm.

Bay Area
Pharoah Sanders Quartet Yoshi's. 8 and

10pm, \$20. Through Sun/18. See 8 Days a
Week, page 60.

Folk/world/country

Seisun Plough and Stars. With Suzanne
Cronin and friends.
Vivendo de Pao Elbo Room. 9pm, \$6.

Bay Area

Creole Belles *Ashkenaz*. 9pm, \$8.
John Herald, Reedy Buzzards *Freight and Sal-*
vage. 8pm, \$15.50-16.50.
Open mic *Starry Plough*. 7:30pm.

Dance clubs

Asia Africa Arabia *Nickie's BBQ*. 9pm-2am.
DJ Cheb I Sabbah spins a blend of interna-
tional music.
Cocktail hour *Club Deluxe*. 6-9pm. Lounge
music with Powerlounge and Brian Cox.
Coolin' *Blind Tiger*. 9pm-2am. With TJ and
guest DJs.
Development *AsiaSE*. 10pm. Reference, Ray-
gun, and Mykul Crane spin breakbeat and
house.
Down There *26 Mix*. 9pm-2am. Hip-hop and
downtempo with residents Monkey and Stef
and guest Joshua Lee.
F#@! Tuesdays *Backflip*. 10pm-2am. '80s
music, soul, breakbeat, and hip-hop.
Galaxy *1840 Haight*; 387-2996. 9pm-2am, \$5.
With residents Simon DK and Mad Marj and
guest Rasoul.
Impulse *An Sabin*, 1176 Sutter; 929-1992.
9pm-2am. Techno with Clarity, J-Bot,
Guthrie, and guests.
Karamba *Glas Kat*. 9:30pm-2am.
Node Pow! *A Cocktail Lounge*. 9pm-2am.
Indie rock and electronica with Thorsten
Sideboard and guests.
Phuturo *The Top*. 10pm. With the Phunck-
ateck crew.
Sleeveless *The Top*. 7-10pm. Jungle music
with Eva, Femmes Fatales, and White Rabbit.

Soul Samba Dalva, 3121 16th St; 252-7740.
10pm-2am. Latin beats with El Super
Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice. 10pm-2am, \$5. Soul music
with DJs Wisdom, Pause, and Sake One.

Classical

Los Angeles Philharmonic *Davies Symphony*
Hall, 401 Van Ness; 864-6000. 8pm, \$13-67.
The orchestra gives a concert of works by
various composers. Esa-Pekka Salonen is the
conductor, and Olli Mustonen is the fea-
tured pianist.
Seth Montfort *Presidio Chapel, Presidio*, 130
Fisher Loop; 362-6080. 8pm, \$10. The pianist
performs historical music from North and
South America.

events

Events listings are compiled by Masi Reeves.
See 8 Days a Week for information on how to
submit items to the listings.

wednesday 7

Around town

Jeanne Friscia and Tina Wolfe *New Langton*
Arts, 1246 Folsom; 863-1001. 7:30pm, \$4-6.
The two artists lecture on their recent exhi-
bition of work, "Flesh."
'How to Buy a Business' *1426 Fillmore*; 567-
8002, ext 11. 7pm, free. The nonprofit Cali-
fornia Businesses for Sale Foundation spon-
sors this workshop.

Bay Area

Claire Hope Cummings *Dominican University*
of California, 50 Acacia, San Rafael; (415)
457-4440. Noon, free. The KPFA-FM broad-
cast journalist discusses "The Growing New
Food Movement: Bad News and Good
News."
E.J. Dionne *UC Berkeley, Wheeler Hall*,
Maude Fife room, Berk; (510) 643-7413.
4:10pm, free. The *Washington Post* columnist
lectures on "The Third Stage: The New
Frontiers of Religion and Public Life."

Benefits

John Trudell *La Peña Cultural Center*, 3105
Shattuck, Berk; (510) 849-2568. 7:30pm, \$8-
10. See 8 Days a Week, page 60.

Authors

Peter Carey *A Clean Well-Lighted Place for*
Books, 601 Van Ness; 441-6670. 7:30pm, free.
The novelist discusses *True History of the*
Kelly Gang.
Ken Light and Kerry Tremaine *Modern Times*
Bookstore, 888 Valencia; 282-9246. 7:30pm,
free. The authors present a slide presentation
of *Witness in Our Time*.

Bay Area

Dr. Katya Walter *California College of Arts*
and Crafts, Timken Lecture Hall, 5212 Broad-
way, Oakl; (510) 594-3614. 7pm, free. The
philosopher lectures on *The Tao of Chaos*.

thursday 8

Around town

California Historical Society tour *California*
Historical Society, 678 Mission; 357-1848, ext
22. 5:30pm, free (reservations required). Au-
thor Claudine Chalmers leads a tour
through the museum's collection of Califor-
nia art.
Sophie Calle *San Francisco Art Institute*, 800
Chestnut; 771-7020. 7:30pm, free. The French
conceptual artist gives a lecture in conjunc-
tion with a current exhibit of her work.
'Pop Go the Classics! The Ancient World in
Popular Culture' *SFSU, Humanities Auditori-*
um, 1600 Holloway; 338-7444. 7pm, free.

Continued on page 80

San Francisco Museum of Modern Art

march 3 - july 8

010101: art in technological times

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EACH AGE FINDS ITS OWN TECHNIQUE.

- JACKSON POLLOCK

Organized by the San Francisco Museum of Modern Art. Image: Char Davies, *Ephémère*
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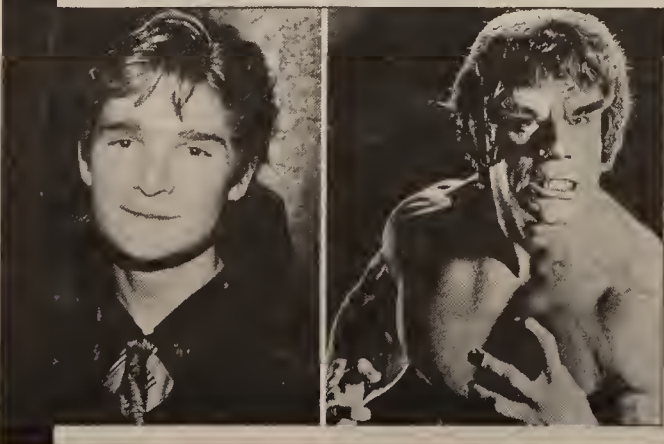
critic's choice: events

Hollywood Collectors and Celebrities Show

Sat/10-Sun/11, Clarion Hotel

Attention Bay Area: Corey Feldman is coming to town. Sure, Freddie
Prinze Jr. has a higher profile these days, but Freddie's résumé ain't
got nothing on it — and I'm including *She's All That* — that stacks
up to *The Lost Boys*, *Stand by Me*, *Dream a Little Dream*, *The Goonies*,
or *Gremlins*. Let's face it: teen idols today — and I'm including Justin
Timberlake — are weak compared to those we had in the '80s. Impart
your appreciation of Corey in person at the Hollywood Collectors and
Celebrities Show, a semiannual occurrence that unites celebs of a cer-
tain standing (Richard "Jaws" Kiel, Felix "Cousin Itt" Silla, Dick "Friday
the 13th V" Wieand) with die-hard fans for autographs and photo ops.
Corey not enough to reel you in? Here's your chance to ask Lou Ferrig-
no what he thinks of the rumor that Ang Lee plans to use an all-C.G.
Hulk in the upcoming *Incredible Hulk* film, query George Lazenby about
the Bond days, or make pod-people jokes with *Invasion of the Body*
Snatchers' Kevin McCarthy. Collectors of Hollywood ephemera should
swing by and check out the dealers hawking posters, magazines,
books, signed photos of Carmen Electra, and other must-haves.
10 a.m.-5 p.m., Clarion Hotel, 401 East Millbrae, Millbrae. \$10. 1-800-
223-7111, www.hollywoodcollectorsshow.com. (Cheryl Eddy)

PHOTOS OF COREY FELDMAN (LEFT) AND LOU FERRIGNO





KRONOS QUARTET

Yerba Buena Center for the Arts Theater
SAN FRANCISCO

#1 - FRIDAY, MARCH 16, 8PM
RECENT KRONOS

The program includes works by Michael Gordon, Silvestre Revueltas and others, and Kronos performs with special guest Burhan Öçal.

#2 - SATURDAY, MARCH 17, 8PM
KRONOS & RILEY: SOLO SETS

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TICKETS: 415-978-ARTS, \$18-\$28, Both Programs: \$30-\$50
www.ticketweb.com

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events calendar around town, authors, attractions & benefits

Events

From page 79

This lecture series looks at the relation of ancient Mediterranean culture to current pop culture. The first speaker is Carey Perloff, the artistic director for the American Conservatory Theater.

'Seabirds of the Gulf of the Farallones' Bodega Marine Laboratory, 2099 Westside at Bodega Head, Bodega Bay; 561-6622. 6:30pm, \$5. Biologist Rich Stallcup lectures.

Reynaldo Valencia Golden Gate University, 536 Mission; 442-6636. Noon, free. The former White House fellow and law professor presents "From the Barrio to the White House: Life Lessons from One Chicano's Journey."

Bay Area

John Adams College Preparatory School, 6100 Broadway, Oak; (510) 531-6924. 7:30pm, \$5-10. The minimalist composer discusses his work.

'Trekking and Travel in Northern India: Ladakh and Rajasthan' REI Berkeley, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Wilderness guide Randy Pomeroy gives a slide presentation on his recent journeys.

Benefits

Grand opening of Creativity Explored Creativity Explored, 3245 16th St; 863-2108. 7pm, free. The new gallery celebrates with an auction and fundraiser featuring "box artists" Carole Fitzgerald and Dominique Jacot.

Authors

Billy Clift Books, Inc., 2275 Market; 864-6777. 7pm, free. The author reads from *Everything is Going to Be Just Fine*.

Amitav Ghosh A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist talks about *The Glass Palace*.

Bill Hayes Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from and signs copies of *Sleep Demons: An Insomniac's Memoir*.

Romulus Hillsborough Borders Books, 400 Post; 399-1633. 6:30pm, free. The author discusses *Samurai Sketches*.

Bay Area

Martin Aronson Diesel, 5433 College, Oak; (510) 653-9965. 7:30pm, free. The author reads from *Jesus and Lao Tzu: The Parallel Sayings*.

Ken Baker Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The journalist discusses *Man Made: A Memoir of My Body*.

Tara Bennett-Goleman Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The author talks about *Emotional Alchemy: How the Mind Can Heat the Heart*.

K.C. Cole Cady's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The science journalist talks about *A Hole in the Universe*.

Lisa Hindman Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free. Hindman discusses her book *Adventures at the Auction*.

friday 9

Around town

Free tax assistance for seniors Telegraph Neighborhood Center, 660 Lomhard; 421-6443, ext. 10. 9am-1pm, free (reservations required). This biweekly seminar offers seniors help with their taxes.

Benefits

FM Democracy cell space, 2050 Bryant; 386-3135. 7:30pm, \$10-15. Local bands Chemistry Set, Orla and the Gas Men, Mobius Operandi, Inch Connecticut, and Carol Denney, as well as author Richard Edmondson, give benefit performances for San Francisco Liberation Radio.

'Petchitecture' Concourse at One Market, 1 Market; 863-4472. 7pm, \$45. PAWS hosts a fundraiser featuring an auction of pet habitats designed by top architects, as well as hors d'oeuvres and entertainment.

Bay Area

La Peña Community Chorus La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$10. The chorus performs Luis Advís's *Canto para Una Semilla: An Homage to Violeta Parra*. Proceeds benefit Berkeley High School's Communication on Art and Science Project.

'Taming of the Shrew' Sir Francis Drake High School, Little Theatre, 1327 Sir Francis Drake, San Anselmo; (415) 499-4487. 7:30pm, donation. Sixteen students from throughout Marin County's school district give a performance of Shakespeare's comedy to benefit Marin Abused Women's Services and its Transforming Communities violence-prevention project.

Authors

Catherine Gildiner Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The clinical psychologist discusses her memoir *Too Close to the Falls*.

saturday 10

Around town

Celebration of queer dharma Fort Mason Center, Bldg. A, Marina room, Marina at Laguna; 533-4555. 9am, \$15. Enjoy a day of

meditation and sangha-building activities with fellow spiritual beings.

'On-Tech Roadshow' Giftcenter Pavilion, 888 Brannan; 436-6042. 11am, free. Silicon Valley insider Robert X. Cringely is the keynote speaker at this digital hazaar, which features employment opportunities, product demonstrations, and panel discussions.

Vintage Fashion Expo Concourse Exhibition Center, 635 Eighth St; (707) 793-0773. 10am, \$10. Through Sun/11. Stylists, antique-clothing vendors, designers, and shoppers converge at this fashion hazaar.

Bay Area

Earthquake preparedness class Office of Emergency Services, 997 Cedar, Berk; (510) 644-8736. 9am, free. Fire suppression is the topic of this class, part of a series of workshops offering valuable information on surviving an earthquake.

Hollywood Collectors and Celebrities Show Clarion Hotel, 401 East Millbrae, Millbrae; 1-800-223-7111, www.hollywoodcollectorshow.com. 10am-5pm, \$10. Through Sun/11.

Benefits

AIDS Ride benefit show El Rio, 3158 Mission; (510) 547-8566. 3pm, \$7-50. Sini Anderson, of Sister Spit, and Kendra Lubalin host this benefit show for the upcoming California AIDS Ride. Performers include the Lynnee and Moni Band, Stu Doogan, Flatcracker, Storm Florez, and others.

Art Sale V The Lab, 2948 16th St; 864-8855. 5pm, \$7-15. Through Sun/11. See 8 Days a Week, page 60.

Authors

Wendelin Van Draanen A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 2pm, free. The author talks about *Sammy Keyes and the Hollywood Mummy*.

Bay Area

Marybeth Bond Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 2pm, free. The local author discusses *Gutsy Women: More Travel Tips and Wisdom for the Road*.

Saideh Pakravan Gallery Ovisi, 1425 Park, Emeryville; (510) 601-6874. 7pm, free. The author reads from *The Arrest of Hoveyda*.

Michael Parenti Walden Pond Books, 3316 Grand, Oak; (510) 832-4438. 7:30pm, free. The author and political analyst discusses *To Kill a Nation: The Attack on Yugoslavia*.

James Patterson Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free. The author talks about *First to Die*.

sunday 11

Around town

St. Patrick's Day parade Starts at Second St at Market; 731-0924. 12:45pm, free. This annual parade, now in its 149th year, winds merrily from Second and Market to Civic Center.

'Two-Spirit's Forgotten Histories' GLBT Historical Society of Northern California, 973 Market, Ste 400; 777-5455. 2pm, free. Anthropologist Max Carocci gives a slide lecture on the history of sexual diversity in the Native American community.

Vintage Fashion Expo Concourse Exhibition Center, 635 Eighth St; (707) 793-0773. 10am, \$10. See Sat/10.

Bay Area

Hollywood Collectors and Celebrities Show Clarion Hotel, 401 East Millbrae, Millbrae; 1-800-223-7111, www.hollywoodcollectorshow.com. 10am-5pm, \$10. See Sat/10.

Purim Carnival Osher Marin Jewish Community Center, 200 North San Pedro, San Rafael; (415) 479-2000. 11:45pm, free with food donation. This annual celebration of the Jewish Feast of Lots includes game booths, arts and crafts tables, food, music, and other activities.

Benefits

Art Sale V The Lab, 2948 16th St; 864-8855. 2pm, \$7-15. See 8 Days a Week, page 60.

5H walk Music Concourse Bandshell, Golden Gate Park; (887) 925-5454. 9am, \$10. The

INSTITUTE ON DYING A PROGRAM OF ZEN HOSPICE PROJECT

Beyond Death: Embracing Mystery

Robert Thurman & Rachel Naomi Remen

This unique exchange between two extraordinary teachers will help us discover how our personal images and pre-conceptions of death shape our experience of dying. Drawing on lessons from the Tibetan Book of The Dead and our sense of Mystery, we will explore how we can live and die in a more loving, compassionate way.

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Friday Evening, March 16th is SOLD OUT

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Robert Thurman



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Conversations on Death

An in-depth exploration and re-visioning of dying in America

International Association for Human Rights' 5H program hosts the San Francisco leg of its international 5K/10K walk for earthquake relief in Gujarat, India.

'Gag the Drag' Daddy's Bar, 440 Castro; 292-9808. 4pm, \$7. See 8 Days a Week, page 60.

Bay Area

Rebbe Soul, Times 3 Redwood Gardens, 2951 Derby, Berk; (510) 223-8223. 6pm, \$18-45. The bands give a benefit concert for the Derek Israel Memorial Scholarship Fund, which sponsors Torah study in Israel for adults.

Authors

'Radical Women Manifesto: Socialist Feminist Theory, Program, and Organizational Structure' New Valencia Hall, 1908 Mission; 864-1278. 1pm, free. A book-release party is held for this compilation; labor movement organizer Nancy Reiko Kato is among the speakers.

monday 12

Around town

Blood drive Ritz-Carlton, 600 Stockton; 773-6180. 10am, free. The Blood Center of the Pacific encourages anyone 17 years or older to donate a pint of blood at this daylong drive.

Authors

David Mas Masumoto San Francisco Public Library, Koret Auditorium, 100 Larkin; 495-4014. 7pm, \$15. The author and farmer discusses his work.

Patrick McCabe A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses The Emerald Gerns of Ireland.

Mort Rosenblum Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, \$5. The Associated Press correspondent talks about A Goose in Toulouse.

tuesday 13

Around town

Support group for families of leukemia patients UCSF, Medical Sciences Bldg., room 5168, 513 Parnassus; 625-1129. 6pm, free. The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

Bay Area

Compassionate Friends Presbyterian Church, 4101 Park, Oakl; (510) 530-5311. 7pm, free. This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

Real estate loans and refinancing Bank of America, 1000 Fourth St, San Rafael; (415) 461-1444. 6pm, free. Real estate attorney Marilyn D. Sullivan and loan broker Bill Andridge discuss this topic as part of the weekly Tuesday evening seminar series.

Recording contracts California Lawyers for the Arts, 1212 Broadway, Ste 834, Oakl; (510) 444-6351. 7pm, \$5-15. An entertainment lawyer discusses and answers questions on this subject.

Benefits

'Celebrate a New Beginning!' Gabbiano's Oyster Bar and Restaurant, One Ferry Plaza; (510) 251-1107. 6:30pm, \$100. Central City Hospitality House, a community center for the homeless, holds a fundraiser for its 34th anniversary, with KRON ABC-TV personalities Don Sanchez and Chery Jennings as the hosts.

Authors

Christopher Baker A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The journalist discusses Mi Moto Fidel: Motorcycling Through Castro's Cuba.

Elissa Schappell Booksmith, 1644 Haight; 863-8688. 7pm, free. The novelist reads from and signs her novel, Use Me.

Bay Area

Patrick McCabe Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. See Mon/12.

attractions/kid stuff

Asian Art Museum Golden Gate Park; 379-8800. Wed-Sun, 9:30am-5pm. \$4-7. The museum is one of the largest of its kind solely devoted to Asian art and culture. Wed: Naomi Lindstrom lectures on "Taoism and the Arts of China," 12:30pm. Sun: Bill Porter reads from the Tuotuehng, 2pm.

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific."

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television," and a display of Arthur Ganson's "Mechanical Wonders." Sun: Ignacio Aguero's 100 Children Waiting for the Train is shown, 2pm.

'Mother Goose Inc.' Fort Mason Center, Bldg. C, room 300, Marina at Laguna; 346-5550. Sat, 1pm; Sun, 1 and 3pm. \$5-8. Through April 1. The Young Performers Theatre offers this modern adaptation of the old fairy tale, with Mother Goose as a booking agent.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. The museum has exhibits and activities for kids, including "Trash Bash," with illustrations and graphics teaching how to conserve natural resources. Sat: "Saturdays Are Special" continues with "Ribbon Sticks," 1-4pm; Lily Cai gives an interactive performance of Chinese dance, 1pm. \$4-6.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. An exhibit "Women Who Changed Maritime History" is shown through the end of the month. Sat: The Living History Players present "A Day in the Life: 1901," 10am-4pm.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

Saturday Art Programs at the Legion California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses "Porcelain Galleries" and "Big Kids/Little Kids" discusses "Works on Paper."

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument." A new exhibit, "Shutterbugz," opens Sat/10. Sat: Local artist Jo Babcock and his pinhole-camera van make an appearance, 11am-5pm.

Bay Area

'Brundibár' Julia Morgan Center for the Arts, 1640 College, Berk; (510) 845-8542. 2pm, \$13-25. Members of the Berkeley Symphony and the Crowden School perform this 20th-century children's opera, as part of the Jewish Music Festival.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features "End Effectors" on Saturday and "Robot for a Day" on Sunday.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types

of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. Rex on Trial." Sat-Sun: A living-history performance re-creates Annie Montague Alexander's discovery of dinosaur skeletons. Call for times.

Mountain View Cemetery 5000 Piedmont, Oakl; (510) 658-2588. Sat, 10am. Free. Decent Silvia Lange leads a tour of the cemetery's female population in remembrance of Women's History Month.

Purim festival Children's Fairyland USA, 699 Bellevue, Oakl; (510) 452-2259. Sat-Sun, 10am-4pm. \$5. A parade by the Jester of Queen Esther and the Purim Puppet Players are some of the highlights of the park's celebration of this Jewish holiday.

Linda Zittel La Pena Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sat, 10:30am. \$3-4. Zittel performs a series of comedic stories for hand puppets.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum Cafe, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kelsang Dragpa teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

Mission trail mural walk Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic-making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free (reservations required). Composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour more than 70 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oke' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

Bay Area

North Berkeley Senior Center 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. This nonprofit center holds ongoing social events and activities for senior citizens.

Parenting classes Bananas, 5232 Clarendon,

Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a differing topics led by a facilitator and group support.

'Sunday Boyz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30-8pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first

Continued on page 82



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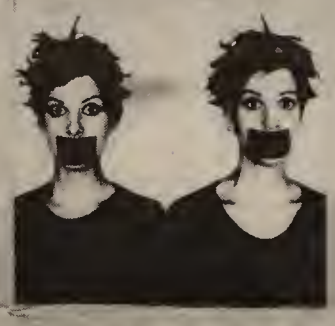
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THE LONDON INSTITUTE

Museums

From page 81

Thurs, 11am-8pm. \$2-5. "Beyond Boundaries: Contemporary Photography in California." Photographs by 64 artists highlighting the center's relocation to San Francisco. Through March 25.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800. Through May 13.

California Historical Society 678 Mission; 357-1348, ext. 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). "The Visual Art of John Cager: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through

April 30. "Toulouse-Lautrec and the Spirit of Montmartre: Cabarets, Humor, and the Avant-Garde 1875-1905." More than 73 works by Henri Toulouse-Lautrec and over 400 prints, posters, drawings, books, and ephemera from artists and performers of Montmartre from the late 19th century. Through May 27.

de Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glass-blowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glass-making, he rejected the cumbersome deco-

rative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through April 29. (Westbrook)

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "Rio Grande Traditions in Fiber and Clay." A collection of tapestries and pottery from the Rio Grande Valley of New Mexico. Through March 24.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3. "Everything and the Kitchen Sink." Works by industrial designer Allan Wexler. Through June 24. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22. "Fired by Ideals: Arequipa Pottery and the

Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leadership Conference's Poor People's Campaign. Through March 26. "Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe." A sculptural installation by Brazilian artist Ernesto Neto. Through April 15. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29.

Galleries

Opening

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Circuits, Currents, and Codes: Meditation on the Fury of Machines," group exhibition by five artists on the topic of technology (reception Thurs/8, 6:30-9pm). March 8-27. "Corpus Optics," photographs and mixed-media works by Bill Daniel, Victoria Mara Heilweil, and Isaac Immanuel. Through Aug 31.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Self Portrait," works by Chuck Close. March 8-April 28.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm. "BAE," works exploring womanhood and sexuality in the Pilipina American community (reception Fri/9, 6-9pm). March 8-31.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Diary of a Love Junkie," new works by Deborah Gibbon (reception Wed/7, 7-10pm). March 7-April 10.

Pond 214 Valencia; 437-9151. Wed-Sat, 1-7pm; also by appointment. Sculptures by Sean Bluechel (reception Fri/9, 6-9pm). Through April 1.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Photography group show featuring the works of Christopher Woodcock, Christopher Gardner, and Erez Golan. Sun/11-Sat/17. The works of Kathleen Li, David Dworman, and Mira Hecht. Through Sat/10.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Vietnam-Introspection," photographs from the Vietnam War by Hank Miller. Ongoing. "A Photo Essay of the Refugee Experience," photographs by Hua Ngo. March 7-25.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at

Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Elena Zolotitsky and Heidi Bruckner; drawings by Lawrence Chin and Patricia Thomas (reception Wed/7, 5:30-7:30pm). March 7-30.

Bay Area

La Galerie Internationale 370 California, Palo Alto; (650) 322-2700. Mon-Sat, 10am-6pm. "Salon de Printemps 2001," paintings and furniture design by French artists (reception Thurs/8, 5-9pm). March 8-April 8.

Pro Arts 461 Ninth St, Oak; (510) 763-4361. Wed-Sun, 11am-5pm. "Gender Art," performance and visual arts by transgendered artists. Sat/10, 7-10pm.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. "Homage to Rodin and Claudel: A Study of Light," black-and-white photography by Lisa Wang (reception Thurs/15, 6-8pm). Through March 31.

Amersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Trace," photographs and drawings from photographs by various artists. Through Fri/16.

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. Recent work by various artists. Through Sat/10.

Bonnafont 946a Greenwich; 453-7643. Sat-Sun, 2-5pm. Recent paintings by Alan Silver. Through Sun/11.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Spirit of the Place," landscapes by Ursula Schneider. Through March 24.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. Paintings and drawings by James Weeks and Harry Bowden. Through March 31. Landscape paintings by Patrick Dullany. Through April 1.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Dong Kingman: An American Master," watercolor by the Chinese American artist (reception Thurs/8, 6pm). Through April 30.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. Paintings by Stanton Macdonald-Wright. Through April 26.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "1010," work by 20 artists celebrating the gallery's 10th anniversary. Through Sat/17. See Critic's Choice.

Encantada 908 Valencia; 642-3939. Tues-Sun, noon-6pm; Fri-Sat, noon-8pm. Paintings by Calixto Robles and works by Blanca Amezcua. Through March 24.

Fine Arts Gallery 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. "Storytellers: The Figure in Time and Place," paintings, sculpture, printmaking, film, and photography by various artists. Through March 22.

Focus Gallery 2423 Polk; 567-9067. Tues and

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critic's choice: art

'1010'

Through Sat/17, Catharine Clark Gallery

In 1995 the Morphos gallery and performance space moved to 49 Geary St. after four years in Hayes Valley. A year later it took the name of its proprietor and became the Catharine Clark Gallery. While this relocation and renaming may seem to suggest a conservative reinvention, the space has continued to represent emerging artists (many from the Bay Area) whose works are often provocative and unlikely to be found in a downtown, commercial venue. "1010" is the gallery's 10th-anniversary exhibition and features pieces by 20 artists working in a range of media that includes conceptual art, painting, sculpture, photography, and video installation. Standouts include Masami Teraoka's installation of small oil paintings framed in gold ovals that reference stylized Western medieval works. The recurring image in these paintings is that of a young, blond woman whom Teraoka depicts naked and sexually victimized by a cast of clergy and masked figures in a bacchanal of hypocrisy and moral corruption. On the adjacent wall Sandow Birk's painting *The Wreck of the Hollywood* uses an old-master sensibility to illustrate the LAS Hollywood — a large vessel resembling the *Titanic* — resting at the bottom of the sea. The dismal scene refers to the industry's sinking standards and excess. Lisa Kokin's haunting piece *Best Wishes* puts a contemporary spin on the notion of women's work. It comprises a multitude of black-and-white and sepia-toned photographs from the '40s and '50s sewn together to create a collective memory, not unlike the combined experiences of the gallery reflected in this memorable exhibition. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m., 49 Geary, Second floor, S.F. (415) 399-1439, www.cclarkgallery.com. (Megan Wilson)

LAGELLON (1999), BY WALTER ROBINSON



'Jones, Partners: Architecture S.F.'

Through Sat/17, 3A Garage Architecture

A structure such as the Golden Gate Bridge is more than just architecture. It is a symbol of modern times and technological achievement, as beautiful and functional now as when it was new. Inspired by the raw power of steel structures like the bridge, Jones, Partners: Architecture has proposed two construction projects for San Francisco, the plans for which are on display at 3A Garage. The first was an entry in the 1997 open competition for Union Square's face-lift. Creatively titled *The Golden Plate*, Jones, Partners' proposal strips the cover from the parking garage and replaces it with a complex structure of interconnected steel plates that are accessible via ramps, stairs, and catwalks. The plan attempts to facilitate the "free flow of retail energy" with better lines of sight from street to street, leasable outdoor advertising, and a general feeling of modernity that, according to firm owner Wes Jones, accompanies any bare, unadorned metal structure. On the opposite wall of the gallery are the plans for a high-rise tower on a small lot at Second and Howard Streets. The tower is a spare, clean-looking stack of glass and metal plates without any decorative cladding; all of its structural elements are as exposed as fire codes allow. The essay next to the wall diagram waxes poetic over this "plucky little tower, staring back into the city, as if facing down its larger neighbors." It's a powerful metaphor for Jones, Partners' small-business ideology. Big corporations hire unimaginative architectural firms to design buildings for business as usual, Jones says. His firm offers an alternative, using innovative design concepts and high-tech materials to create a truly modern environment for contemporary life. **Tues.-Fri., 11 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m., 27 South Park, S.F. (415) 543-3347, ext. 20. (Lindsey Westbrook)**

THE GOLDEN PLATE (1997), JONES, PARTNERS: ARCHITECTURE



Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. Exhibit by five Bay Area women photographers (reception Thurs/8 6-9pm). Through March 30.

Galeria de la Raza 2857 24th St; 826-8009.

Tues-Sat, noon-6pm. "Justice Is in the Eye of the Beholder," digital mural by Robert Karimi and Conchita Villalba. Through March 23. "atlas(t)," the current exhibit at Galeria de la Raza in collaboration with Kearny Street Workshop, examines and redefines the spaces we occupy as communities and individuals through an openly political, irreverent, and direct approach to traditional cartography. This poignant show includes painting, sculpture, installation, photography, digital art, video, and public performances by more than 35 Asian Pacific American and Latino artists. This is a truly intriguing show with many surprising intersections and strata through which to navigate. I highly recommend setting aside a chunk of time to fully explore it. Through March 31. (Wilson)

Gallery at Intersection 446 Valencia; 626-2787. Wed-Sat, 12-5pm. "Look: What Is the Mission? 2001," photographs by San Francisco artists tom and john. Through Sat/17.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Mirrors," works by Gary Lang. Through Sat/17.

Herbst International Exhibit Hall 385 Moraga; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "eMotion Pictures: An Exhibition of Orthopedics in Art," juried art exhibition of 143 artists. Through Tues/20.

Hosfelt 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "First Contact," paintings by John Andrews; "Drawings," new drawings by Wes Mills; "Star Cluster Drawings," ink drawings by Russell Crotty. All exhibits through Sat/10.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. "Tuscany," paintings by Mallory Lake; "Recent Paintings," works by Scott Prior. Through Wed/14.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. Nancy Calef: "New Paintings," an exhibition of 20 new contemporary "peoplescapes." Through Sat/10.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat, noon-5pm (or call for appointment). "Maybe Love Is Everything," paintings and digital

prints by Rudi Molacek. Through April 20. **Logan Galleries California College of Arts and Crafts, 1111 8th St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm.** "Mise-en-Scène: New L.A. Sculpture" is a fun, light-hearted show featuring works by six emerging Los Angeles artists. After my first walk-through, I thought I had entered a time warp into the '70s and had come upon the creative shop of a group of brilliant kids. I was reminded of the cultural icons from my youth and the decade's emphasis on craft. Jeff Ono's work uses common materials such as straws and paper towels. *Map Ref./Seeing Other People/Unknown's* polyhedral design easily might have been an early architectural model for a New Age structure for better living. Overall, the show teases viewers with its playful irony and surprisingly low-tech sensibility. Through Sat/10. (Wilson)

Richard MacDonald 445A Sutter; 263-5490. Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm. Paintings, drawings, and serigraphs by Robert Heindel. Through Thurs/15.

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm and by appt. "Sight Unseen," recent photographs by Leonard Nimoy and Nick Czap (reception Thurs/15, 6-8pm). Through April 2.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm. "Solo Mujeres," collective women's art exhibit (reception Fri/9, 7:30-9:30pm). Through March 31.

Cecile Monchnek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sat, 11am-5pm; Sun, noon-5pm. "Lesson of Things," new works by Emily Payne. Through Sun/11.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Photographs by Rolfe Horn. Through April 28.

ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. Photographs: Ban Rarra, works by David Garten. Through Sun/11.

Plaza Gallery Bank of America Center, 555 California; (510) 547-5455 or snzyloke@earthlink.net. Mon-Fri, 8am-5:30pm. "Adam Shaw: Awash in Color," an exhibit of the artist's abstract paintings. Through Fri/9.

Presidio Alliance 563 Ruger; 561-3993. Mon-Fri, 11am-3pm or by appt. "The Artist's

Way," works by graduates of the Artist's Way workshop. Through March 28.

project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 10:30am-5:30pm. Works by Jim Klein. Through Sat/17.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Blade, bone, muscle and membrane," color photographs by Sharon Margaret Wickham. Through Sat/17.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "To your is the South, to your right is the North, depending," exhibition curated by Julie Deamer and four walls productions featuring various artists. Through March 31.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. "Teleatic Connections: The Virtual Embrace," works using telecommunication and computing technologies. Through March 25.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Jess Hilliard: an undying fascination and love for all animals, especially the cute ones," a group exhibit curated by Harrell Fletcher. Through Sat/10. Paintings by Jan Wurm, quilts by CherryMae Golston, and collages by Stefan Komozi. Through Sun/11.

SF Camerawork 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Flesh," work by Jeanne Friscia, Jenny Rosenberg, Heather Sparks, and Tina Wolfe. Through March 24.

San Francisco Public Library 100 Larkin; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "Hand Bookbinders of California Exhibition," a display of works by both amateur and professional bookbinders. Through Fri/16.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Goddesses and Divas," mixed-media works on the subject of the female form (reception Thurs/8, 5:30-7:30pm). Through March 31.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Mixed-media and pastel works by Gwen Manfrin. Through March 23.

Marcel Sitcoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. Recent work by Linda Geary. Through March 24.

Continued on page 84

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THE A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS

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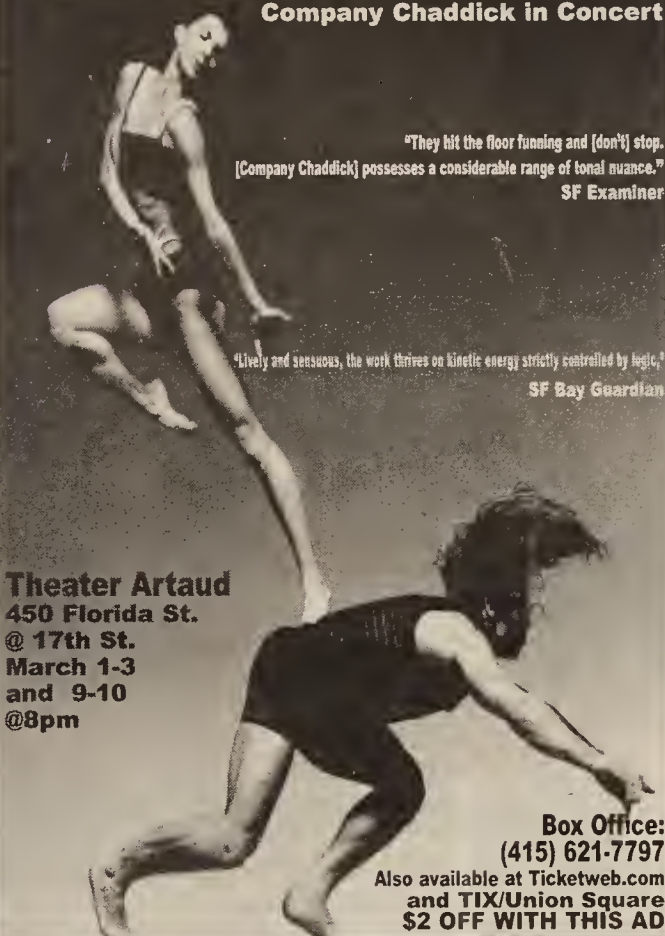
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stage
calendar

theater, dance, spoken word,
 comedy & performance

Ongoing

From page 83

Virgil Skye Gallery 980 Sutter; 409-1100. By appt only. "Like This," photographs by Karen Graffeo. Through Mon/19.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "6 Perspectives in 3 Dimensions," works by metal sculptors (reception Thurs/8, 5:30-7:30pm). Through March 24.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Spring to Autumn Period," mixed-media work by Stanley Chan and Christopher Duncan; "No regrets," works on fabric by Tucker Schwarz; "Via," installation by Anna Von Mertens; "Irresistible Terror of Loveliness," installation by Megan Wilson (closing reception Sat/10, 5-7pm). Through Sat/10.

Student Center Art Gallery Cesar Chavez Student Union, SFSU, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Illustrious Conveyance," group photography exhibition. Through Wed/7.

TD 156 South Park; 896-2998. Mon-Fri, 10am-6pm or by appt. Recent work by Mimi Chakarova. Through March 22.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Jones, Partners: Architecture," recent works and projects by the Southern Californian design office. Through Sat/17. See Critic's Choice.

381g 381 Guerrero; 255-1821. Fri-Sun, noon-6pm. Mixed-media exhibition by Alex Ambrose and Jeffrey Nord. Through March 25.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. "New Paintings," works by Amanda Haas; "Recent Landscapes," works by Olivia Kuser. Through March 24.

University of San Francisco Thatcher Gallery, 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Miserere et Guerre," etchings by Georges Rouault. Through April 22.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Beaux and Eros," exhibition of romantic and erotic art. Through March 30.

James Willis/Larry Evans 77 Geary; 398-

7545. Tues-Sat, 11am-5:30pm. "Trihal Art Exhibition," sculpture from Africa. Through April 7.

Bay Area

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Art Safari One Exhibit," mixed-media exhibit by five artists who visited Zimbabwe. Through March 27.

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "Circos Globulos," selected works from the Babilonia Wilner private collection. Through March 31.

Emery Station 5858 Horton, Second Fl, Emeryville; (415) 474-5150. Mon-Fri, 8am-6pm. "The Emeryville Project," work by Jean Collier Hurley. Through March 30.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787. Tues-Fri, 2-6pm; Sun, 1-5pm. Works by Ray Beldner. Through March 29.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Contemporary Photogravure." The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing, with an incredible range of soft gray tones. The most interesting works in the show come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication. Noah Lang's *Doggie Diner* is a poignant example: the well-known Great Highway-Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Through March 30. (Westbrook)

Laney College Art Gallery 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "NATAM: Native American at Laney College," drawings and prints by Hal BrightCloud. Through Thurs/15.

National Institute for Art and Disabilities 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm. "We Have a Dream," works honoring African American achievements. Through April 13.

A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Website Premiere," new works by various artists. Through April 1.

office/gallery 2934 Ford #19, Oakl; (415) 733-6574. Hours by appt only. "...the Measure of All Things," exhibit by five artists on the topics of statistics and taxonomies. Through April 13.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. Recent work by Jon Rubin (reception Sat/17, 6-9pm). Through March 31.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Islands in the Sun," paintings by Nancie Crowley (reception Thurs/8, 6-9pm). Through March 30.

PhotoCentral Gallery 1099 E St, Hayward; (510) 881-6721. Mon-Thurs, 6:30-9:30pm. "Synergy," photographs from the Chabot College workshop class. Through Mon/12.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 8:30am-6:30pm; Sat, 9am-3pm. "Unequal Funding: Photographs of Children in Schools That Get Less," black-and-white prints by Chris Pilaro. Through Fri/16.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "The Art of Living Black 2001," a group exhibition of 63 Bay Area black artists; "Intermedios: Paintings and Poetry," works by Gabriel Navar; "people consuming: the daily news," works by Mary V. Marsh; "Exhibit A," group exhibition by 42 Richmond Art Center's education department instructors; "Work," Richmond Art Center staff exhibition. Through Sat/17.

Salmon Graphics Art Gallery 1728 University, Berk; (510) 548-0293. Mon-Fri, 2-6pm and by appt. "Everyday Miracles," paintings by Michelle Echenique. Through March 30.

San Marco Gallery Alenany Library, Domini-

can University of California, San Rafael; 898-0372. Mon-Fri, 10am-5pm; Sat-Sun, noon-4pm. "Drawings," paintings and drawings by Beth Van Hoesen. Through March 31.

Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. Acrylic and oil paintings by David Manzanera (reception Sat/10, 1-3pm). Through April 12.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sina Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Blood Moon Noh Space, 2840 Mariposa; 621-7978. \$15. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm. Through Sat/17. In this coming-of-age story written by Nicholas Kazan, a physically and emotionally ravaged young woman reveals her painful story and enacts revenge on the man who violated her.

lo Princess of Argos! Exit Stage Left, 156 Eddy; 751-5922. \$10-20. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm. (Also April 2 and April 9, 8pm.) Through April 14. In Aeschylus's *Prometheus Bound*, lo is a secondary character, but in this new experimental musical directed by Mark Jackson, she has the lead role.

Love! Labour! Loss! Exit Theatre, 156 Eddy; 626-2665. \$15 (Fri/16, pay what you can). Opens Fri/9, 8pm. Runs Fri-Sat, 8pm.

Through April 14. Isis Art Collective presents a night of three absurdist one act plays: *Counting the Ways*, by Edward Albee; *Points of View*, by Tom W. Kelly; and *Decaf*, by Mike Ward.

Make and Believe SomArts Theater, 934 Brauman; (510) 869-2646. \$10-20. Opens Wed/7, 8pm. Runs Wed-Sat, 8pm; Sun, 7pm. Through March 25. Tony Pellegrino presents his semi-autobiographical play about an artist who becomes spiritually involved in his own art.

69 Stories Phoenix II Theatre, Upstnrs, 655 Geary; 675-5995. \$12-18. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm. Through March 31. In this solo performance directed by Rebecca Novick, Mollena Williams plays the submissive role in her exploration of the San Francisco S-M scene.

Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through April 21. Contemporary novelist Don DeLillo returns to playwrighting after a 10 year hiatus with this comedy of errors about an everyday businessman who finds he is a sudden celebrity on a mixed-up journey that lands him in Valparaiso, Chile.

Bay Area

The Oresteia Berkeley Repertory Proscenium Theatre, 2015 Addison; (510) 647-2949.

\$15.99-\$51 (previews, \$35.50). Part one previews Fri/9-Sat/10, 8pm; Sun/11, 7pm. Part one opens Wed/14, 8pm. Runs Tues, Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 6. Tony Taccone and Stephen Wadsworth direct this classic epic drama by Aeschylus. The production will be presented as two separate events: *Agamemnon* as part one and, later this year, *The Libation Bearers* and *The Eumenides* as part two.

The Tempest LaVal's Subterranean Theatre, 1834 Euclid; (510) 237-7415. \$8-10. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm. Through April 14. Stanley Spenger directs this Shakespearean romantic tale.

The Three Musketeers San Jose Center for the Performing Arts, 255 Almaden, San Jose; (888) 455-SHOW. \$40-60. Previews Fri/9, 8pm. Opens Sat/10, 8pm. Runs Tues-Sat, 8pm.

(also Sat, 2pm; Sat/10, no 2pm show); Sun, 2 and 7pm. Through March 25. The American Musical Theatre of San Jose presents a new musical based on Alexander Dumas's adventure-filled swashbuckling classic.

Ongoing

A Fair Country New Langton Arts, 1246 Folson; 289-2260. \$12-15. Thurs-Sun, 8pm (also Mon/19, 8pm). Through March 25. Spinning around the globe from Mexico to Africa to Holland, Jon Robin Baitz's witty and intelligent family drama observes the dissolution of a U.S. diplomat's family over the course of a turbulent decade. Some of the confrontations get a bit trenchant and Arthur Millerish, but Baitz is one of the few American playwrights going who notices a world outside our borders, and he uses his sharp observations of those places to set things simmering. This Inquiline Theatre Company production boasts some uneven acting and it takes a while to find its groove, but eventually it gets there. Karl Ramsey does the evening's best work as the family's conflicted younger son, and director Val Hendrickson finds an intermittent musicality in the play's restless shifts. Shawn Weinschenk's bold all-Mondrian set is a bit too overpowering and limiting, but it's an honest stab at a unified design statement. (Rosenstein)

Contagion: An American Book of the Dead Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs and Mon/12 pay what you can). Thurs/8-Mon/12, 8pm. Hurray for Campo Santo, Intersection, and Alma Delfina Group for bringing renowned playwright John Stepping back to the Bay Area after way too long an absence. These three disparate vignettes are united as portraits of Americans abroad. Losing themselves, escaping, and disappearing from China to Africa, these characters aren't tourists: they're pilgrims seeking oblivion and doom. Despite sharp turns by Nina Gold and Machiko Saito in the first two pieces as, respectively, a wanna-be English language teacher and an existential porn queen, the strength of the evening rests largely in the final piece, *Rin Across Africa*. This memory of the maddening, enigmatic Brigrance (Steve Marvel) by both the man (Michael Cheng) and the woman (Comika Griffin) who loved him — but never really knew him — has an almost Jamesian richness, both arch and deep. (Rosenstein)

Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. \$14-17. Thurs-Sat, 8pm. Through April 14. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show, here in a 10-week revival engagement. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. Pachtman's characterizations are perfect, and he knows when to stop talking about himself and move the story along. (Joshua Medsker)

Don't Make Me Say Things That Will Hurt You Theatre Rhinoceros, 2926 16th St; 861-5079. \$16. Fri-Sat, 8pm. Through March 24. See "Doing Time," page 55.

Getting Out II Teatro 450, 449 Powell; 433-1172. \$15-18. Fri-Sat, 8pm; Sun, 7pm. Through March 25. See "Doing Time," page 55.

◆ **Goodnight Children Everywhere** Geary Theater, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm (also Wed and Sat, 2pm; Wed/7, no 2pm show); Sun, 2pm. Through Sun/18. Set just after World War II's end, Richard Nelson's play focuses on the reunion of 4 of the 800,000 children evacuated from London before the blitz. Sisters Betty (Robin Weigert), Ann (Yvonne Woods), and Vi (Heather Goldenhersh) are all living in their deceased parents' south London flat, supported by Ann's husband (Jon DeVries). The sisters await the arrival of their brother, Peter (Jesse Pennington), who was sent away to Canada at 11 and now returns a handsome young man of 17. "Chekovian" is the word applied most often to Nelson's writing these days, and it certainly has that rich chamber quality, but the fact is his work has an adult depth and dimensionality all his own. What in lesser hands could be manipulative and sensational in Nelson's becomes a moving and resonant drama of misplaced

childhoods and adult scars. Despite the specificity of its focus, *Goodnight Children Everywhere* feels like it's about all of us, evauees and exiles forever trying to find our way home. (Rosenstein)

◆ **I Think I Like Girls** Thick House, 1695 18th St; 401-8081. \$12-20. Extended run opens Fri/9, 8pm. Wed-Sat, 8pm; Sat-Sun, 3pm. Through Sun/18. The head writer of *The Laramie Project*, Leigh Fondakowski, brings her latest project to premiere in the Bay Area. Following in the footsteps of Anna Deavere Smith, et al., Fondakowski bases her work verbatim on real-life interviews, in this case with women across the country grappling with being gay. Under Fondakowski's direction, the five actors of her ensemble incarnate lesbians of every age and background, from Waspy urban sophisticates to Midwestern grandmothers. Painful coming-out stories aren't exactly news in the Bay Area, and given the extent of Fondakowski's research, what's surprising is how generic and downright undramatic most of these testimonies turn out to be. Amy Resnick and Barbara Pitts give sharp performances as an array of characters, but for all its good intentions, *I Think I Like Girls* is so earnest and earthbound that you can't help finding its truths less than revelatory. (Rosenstein)

◆ **Martin Yesterday** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/18, April 1, 2pm).

Through April 7. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's seemingly perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. The banter teeters constantly between sitcom, soap opera, and public service announcement, and it's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in Matt's dilemmas, and Jennifer Reynolds and Jeffrey White make the most of roles that are little more than functionaries of the slender plot. (Rosenstein)

◆ **Private Eyes** Phoenix II Theatre, Downstairs, 653 Geary; 789-8558. \$13-20. Thurs-Sat, 8pm. Through March 17. The Actors Collective presents Steven Dietz's comedy about the lies uncovered in the course of an infidelity. Adrian (Shaun Church), a randy and untrustworthy theater director, comes between actors Lisa (Elena Samaniego) and Matthew (Adam Chipkin). The affair inspires a series of flashbacks and fantasies as Matthew enlists the aid of his analyst (the show-stealing Neal Bishop) and a detective named Cory (Karen Finch). But nobody and nothing, it seems, is straightforward. A play about lying naturally lends itself to the subject of infidelity (and not just for the pun of it), and the repeated play-within-a-play break in the action cleverly makes the theater's normal distancing effect serve the theme while provoking a meditation on theater itself as the art of lying. Still, the sustaining of our interest demands a more compelling set of characters. When it comes to wooing an audience, the mechanical repetition of a technique is no substitute for chemistry. (Avila)

◆ **See Under: Love A Traveling Jewish Theatre**, 470 Florida; 399-1809. \$22.50-28 (Thurs, pay what you can). Thurs-Sat, 8pm; Sun, 2 and 7pm. Through March 25. Despite my wariness about yet another dramatic reincarnation of the Holocaust, A Traveling Jewish Theatre's adaptation of David Grossman's acclaimed novel *See Under: Love* greeted me with one promising surprise: the piece is in fact about the queasy collusion between art and all-too-real evil. Young writer Momik Neuman (Aaron Davidman) constructs an imaginative version of the experiences of his great-uncle Anshel Wasserman (Mark Samuels) in a concentration camp: Wasserman has struck up a bizarre deal with the camp commander, Niegel (Norbert Weisser), who, after discovering that Wasserman wrote a series of books Niegel loved as a boy, arranges for Wasserman to create new adventures just for him. Wasserman's piquant tale-spinning

fails to achieve the transformative alchemy playwright Corey Fisher intends, and Momik, the evening's putative "author," remains an undeveloped blank. The biggest achievement here is ATJT mounting its largest cast effort yet while maintaining its intimate ensemble flavor.

◆ **Snakebit** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Wed-Sat, 8pm. Through March 24. David Marshall Grant's debut play is a sharp, witty exploration of the friendship between two men and a woman at critical moments in each of their lives. Jonathan and Jenifer, married 11 years, are staying with Michael, Jonathan's best friend. Jonathan (Tarek Caan) is up for a role in a trashy Hollywood movie and is determined to achieve success and a better situation for his family. Jenifer (Desiree Rogers) worries she has given their daughter AIDS as a result of an affair with Michael before she married. Michael (Richard Gallagher) is a social worker who has gotten too involved in his case and lost his job and longtime boyfriend as a result. Together they're heading straight for a three-car emotional pile-up on the hazy shoals of Los Angeles. Director Arturo Catricala builds the tension steadily and elicits three outstanding performances in a play that offers real dramatic bite. (Avila)

◆ **Stop Kiss** Brava Theater Center, 2789 24th St; 392-4400. \$18-30. Wed/7-Sun/11, 8pm. Although ostensibly about two "straight girls" who find themselves falling in love, Diana Son's celebrated play is actually a subtle exploration of loneliness, compromise, commitment, and self-acceptance. Callie (Michi Barall), a jaded, dissatisfied New Yorker, finds her world and heart opening up through Sara (Dena Martinez), a newcomer to the city who is prepared to tackle it on her own terms. Both women become victims of a gay-bashing attack spurred on by their first kiss, and Son deftly intercuts scenes before and after that event to piece together the women's growing bond. Son overdoes the slick Manhattanite banter, and the women's blossoming connection proceeds in fairly predictable half steps. But the play manages a gravity and freshness that take it beyond a conventional love story, embracing a life without labels for all its exhilarations and responsibilities. (Rosenstein)

◆ **Woyzeck and Leonce and Lena** Magic Theatre, Fort Mason, Bldg D, Third fl; 749-2ACT. \$5-10. Wed-Sat, 8pm; Sun, 1 and 7pm. Through Sun/18. ACT's Master of Fine Arts program presents two plays by 19th-century German dramatist Georg Büchner. Under the expert direction of Adrian Giurgea, this ambitious double bill offers a successful

blend of boisterous comedy and dark drama in Büchner's rebellious, antinaturalistic style. *Leonce and Lena*, a farcical fairy tale romance between the otherwise idle Prince of Popo (Kenneth Lee) and the Princess of Pipi (Clare O'Sheeran), is fanciful, poetical, and brimming with subversive wit. *Woyzeck* is a harrowing story of an impoverished soldier driven mad by the world around him. The related themes and expressionistic style of this deeper work make it an ideal complement. Inspired staging (including Cliff Caruthers's impressive sound design) and strong performances throughout the cast of talented graduate students animate the texts with an artful playfulness and physical dynamism that show off these decidedly modern plays of the 1830s. (Avila)

Bay Area

◆ **Aliens in America** San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose; (408) 291-2255. \$17-37. Thurs/8-Sat/10, 8pm (also Sat, 3pm); Sun/11, 2pm. Sandra Tsing Loh's latest solo show comprises three vignettes from her own fractured autobiography, reflections on the peculiar dislocations of growing up in Los Angeles as the first-generation American daughter of a Chinese father and a German mother. Loh's sharp

wit is unsparing of any member of her family, including her own dorky adolescent self, but underneath all the wry dysfunctional family comedy is a mature and forgiving tenderness. As a performer, Loh isn't quite up to the level of her writing. But her broad caricatures make for provocative tension with her literate and lyrical words, and her hemusement and horror at being a living multicultural experiment give some heft to this lightweight evening. (Rosenstein)

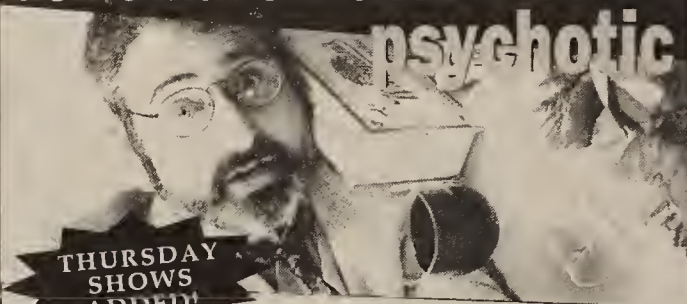
◆ **The Diary of Anne Frank** College of Marin Fine Arts Theatre, Kentfield Campus, Kentfield; (415) 485-9385. \$10-12. Fri-Sat, 8pm; Sun/11, 7pm; Sun/18, 2pm. Through Sun/18. The College of Marin Drama Department presents a newly adapted account of Anne Frank directed by W. Allen Taylor.

◆ **Fall Berkeley Repertory Theatre**, 2025 Addison, Berk; (510) 647-2949. \$15.99-51.

Thurs/8-Sat/10, 8pm (also Thurs/8 and Sat/10, 2pm); Wed/7 and Sun/11, 7pm (also Sun/11, 2pm). Lydia (Megan Austin Oberle), a very unwilling 14 year-old, gets dragged by her parents to swing camp. The question of who will monopolize Lydia's dance card is the play's main engine, and we care about the answer because writer Bridget Carpenter renders Lydia so acutely. For all her smart-ass

Continued on page 86

don't make me look too psychotic



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stage calendar

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Ongoing

From page 85

sarcasm we get swept along by Lydia's yearnings and frailties, and Oberle gives an inspired, completely persuasive performance. Carpenter's craft unfortunately doesn't extend to the adult characters, but the gifted director Lisa Peterson maintains a tone of bubbly sincerity, and she and choreographer Peter Pucci often nail the play's emotional and literal footwork. (Rosenstein)

◀ **Someone Who'll Watch over Me** Eighth Street Studio Theatre, 2525 Eighth St, Berk; (510) 655-0813. \$10-15 (previews \$8, opening night \$20). Thurs-Sat, 8pm; Sun, 8:30pm. Through Sat/17. Shotgun Players presents Frank McGuinness's drama about an American, an Englishman, and an Irishman held hostage in Lebanon. Although inspired by the real-life experiences of Terry Anderson and others, the play barely touches on the politics of the Middle East — the Arah captors, while reference points for the characters' despair, remain offstage and peripheral, incidental to the play's themes. McGuinness concerns himself instead with the relationships between Adam (Richard J. Silberg), Edward (Clive Worsley, in a flawless performance), and Michael (Kevin Karrick), as

they struggle to maintain their grip on sanity. McGuinness uses their desperate condition to explore the universal need for love, compassion, and understanding, as well as the power of humor to sustain people in an absurd situation. The setting, with its ready-made assumptions and loaded associations, may ultimately be a hindrance to the playwright's more general aim, but McGuinness's talent for dialogue and three outstanding performances under Patrick Dooley's direction make for a captivating evening. (Avila)

dance

◀ **'3 Ring Circus'** Jon Sims Center for the Performing Arts, 1519 Mission; 820-3200, ext. 161. Sat-Sun, 8pm. \$15. Tokyo's own Yuri Nagaoka, Nik (Minotau), and Takuya Ishide perform contemporary Butoh.

◀ **Ban Rarra** ODC Theater, 3153 17th St; 863-9834. Thurs-Sun, 8pm. \$17. If they have their way, Ban Rarra's nine dancers and six musicians from Cuba will turn the Mission into a little Havana during the three weeks that they are in town, and we'll all be dancing the chagui, the cha-cha, and the merengue in the street. Such is the energy that these splendid dancers bring to even relatively simple social dances — all you want to do is

join them on stage (which you are invited to do at the end of each show). But Ban Rarra also presents intriguing treasures specific to the Guantanamo area: an elegant, haughty *Tumba Francesca*, an acrobatic, high-leaping *Montón Polo* that redefines maypole dance; a haunting and erotic *Papa Guede*, clearly influenced by Haitian voodoo; and *Los Guaracheros de la Loma*, a spitfire wooden-shoe dance similar to those performed in the Vera Cruz area of Mexico. Despite the occasional missed beat, Ban Rarra offers two hours of some of the most infectious and high-energy dancing you are likely to see all spring. (Feliciano)

◀ **'City Lights Ball Room Dance Competition and Show'** Russian Center, 2460 Sutter; 681-9083. Sat, 9am-midnight. \$10-20. See 8 Days a Week, page 60.

◀ **'Degrees of Change'** Theater Artaud, 450 Florida; 621-7797. Fri-Sat, 8pm. \$15-18. Cheryl Chaddick's full-bodied and gorgeously phrased choreography is unabashedly voluptuous, reveling in the body's embrace of sky and earth and everything in between. This is most clearly demonstrated in her new, soft-edged, almost sentimental *Ask No More*, which celebrates womanhood à la Maxwell Parrish. Thankfully, it includes what would have to be called two sensitive males. Skirting emotionally less dangerous territory is her *Hard Drive*, a gesture- and slogan-driven spitfire cruise into the business world, where a desk becomes a stage on which to tap-dance, catfight, and shamelessly display yourself. Chaddick has marvelous dancers: watching Matt Boyd and Heather Tietzsort bounce off each other's energy is a treat. Few companies welcome such varied personalities and allow them to stretch so fully. Also on the program are last year's successes *Invocation* and *Scattering of Light*. (Feliciano)

◀ **'Robert Moses' Kin'** New venue: Gershwin Theater, 2350 Turk; 441-3687. Fri-Sat, 8pm; Sun, 2pm. \$14.50-18.50. Robert Moses remains full of surprises. His latest inquiry takes him into the steamy world of Saturday-night dancing, with awkwardly matched couples competing with and abandoning themselves to music, sweat, and sex. Though *Dirt Roads and Back Doors* — at times hilarious, at times introspective — barely held together, once the intricate couplings have settled and some coordination problems are ironed out, the piece, which reveals yet another of Moses's thousand faces, may prove to be a killer. In this piece, and in last year's now-ravishing *Lucifer's Prance*, Amy Foley's voracious appetite for speed and space kept me at the edge of my seat. As for Tianne Frias's fierce duet with a church pew, the first part of *Lone*, I still can't figure out whether it's a comedy or a melodrama. (Feliciano)

Bay Area

◀ **Alvin Ailey American Dance Theater** UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk; (510) 642-9988. Wed-Fri, 8pm (also Sat, 2pm); Sun, 3pm. \$20-46. From the beginning Alvin Ailey insisted that this was the Alvin Ailey American Dance Theater, and if you look at the diverse sea of faces packing these performances year after year, you'll know that he must be smiling wherever he is. The repertoire, while conserving Ailey's choreographic legacy, is also ever expanding. This time, in addition to the obligatory *Revelations* (will we ever get to see it with live music?) and *Cry*, the three different programs will feature the Bay Area premiere of Alonzo King's Ailey commission *Following the Subtle Current Upstream*, Dwight Rhoden's *Chocolate Sessions*, and Judith Jamison's *Double Exposure*. Also scheduled is Ailey's first ensemble piece for his company, 1958's *Blues Suite*, which predates and is the secular counterpart to *Revelations*. (Feliciano)

◀ **Diamano Coura West African Dance Company** Calvin Simmons Theater, Henry J. Kaiser Center, Oakl; (510) 278-2681. Sat, 8pm. \$10-30. Not just West Africa but Cuba, Brazil, Haiti, and the United States are regions from which Diamano Coura derives its repertoire. Established in 1975 by Dr. Zak Diouf and Naomi Washington, the company is dedicated to the preservation and appreciation of traditional West African music, dance, theater, and culture. At this one-night-only performance, spectators enjoy dancers, actors, signers, acrobats, musicians, stilt-walkers, and visual artists from Mali, Senegal, Guinea, the Ivory coast, Liberia, Gambia,

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and the United States, as well as good food and wearable art. (Belmar)

Jyoti Kala Mandir Live Oak Theater, 1301 Shattuck, Berk; (415) 974-4313. Sun, 4pm. \$10-25. Jyoti Raut and the artists of Jyoti Kala Mandir present *Yu Dev: The Living Goddess*, an Odissi Indian classical dance performance.

June Watanabe Headlands Center for the Arts, Marin Headlands Golden Gate National Recreation Area, 944 Fort Barry, Sausalito; (415) 331-2787, ext. 28. Sun, 4pm. \$5-12. Choreographer, dancer, teacher June Watanabe presents the latest version-in-progress of *5/15/45 — The Last Dance*, a collaborative performance that is set in the Japanese American internment camps. Visual artist John Woodall, composer Alvin Curran, and storyteller-band leader George Yoshida join Watanabe in her creation of a 1940s community swing dance, the last of which took place at a camp. Marvelous dancing collaborators are also involved, including Frank Shawi, Kimiko Guthrie-Kupers, Debbie Kajiyama, and others. (Belmar)

Western Ballet Mountain View Center for the Performing Arts, Castro at Mercy, Mountain View; (650) 903-6000. Fri-Sat, 7:30pm; Sun, 3pm. \$17-20. The company performs Act II of *Swan Lake*, Ben Stevenson's *Three Preludes*, company artistic director Mark Boehringer's *Nuage*, and *Trio for Eight* by former ODC/SF dancer Arturo Fernandez.

performance

Alliance of Emerging Creative Artists Asia Pacific Cultural Center, 388 Ninth St, Ste 290, Oakl; (510) 208-6086. Sat, 8pm. \$6-8. See 8 Days a Week, page 60.

Betty Buckley Geary Theater, 415 Geary; (415) 749-2228. Sun-Mon, 8pm. \$20-75. Tony Award winner Betty Buckley performs Broadway musical hits by Jerome Kern, Stephen Sondheim, Rodgers and Hart, and Irving Berlin.

◀ **'Euphorium'** Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Wed-Thurs, 6-10pm; Fri-Sat, 7pm-midnight; Sun, 3-8pm. Extended through March 25. \$12-15. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." Wearing an infrared Walkman and a special helmet that allows you to move through a procession of three-dimensional imagery, you hear voices weaving a mingled measure of Coleridge's verse as you meander with a mazy motion through sunless seas and caves of ice. It's Coney Island fun house-meets-your high school English class, and if only fifth period had included an opium couch, perhaps we'd all have done better in school. Some of the imagery is a bit literal minded, but the hallucinatory aura is compelling and fun, offering a playful participatory encounter with an archetypal euphoric text. (Rosenstein)

'The Passion of Soeur Marthe' Buriel Clay Theatre, 762 Fulton; 467-6782. Thurs-Sat, 8pm. \$10-15. Through March 24. Anthony Ballestar and RubberMatchSeriz present a new play written and directed by Rey Carolino.

'Pluralities' Venue 9, 252 Ninth St. 289-2000. Thurs-Sat, 8pm. \$8-20 in 8 days. See 8 Days a Week, page 60.

'Western Rules' Randall Museum, 199 Museum Way; 337-4713. Tues/13-Wed/14 and Fri/16-Sat/17, 8pm (also Sat/17, 2pm). Free. The San Francisco Free Community Theatre presents Kevin Belneschipp's comedy about playing the games of love and poker in the Wild West.

'Veracruz' Z Space Studio, 1360 Mission; 437-6775. Tues/13-Wed/14, 8pm. \$10. Dan Chumley directs this new play by John F. Levin about the United States' invasion of Mexico in 1914.

Bay Area

'Glory Box' UC Berkeley, Zellerbach Playhouse, Bancroft at Telegraph, Berk; (510) 642-8268. Fri, 8pm. \$15. The UC Berkeley Department of Dramatic Art/Center for the Theater Arts presents a play written and performed by Tim Miller about the challenges of a gay marriage.

'Little Shop of Horrors' Berkeley Community Little Theatre, Allston at Martin Luther King Jr, Berk; (925) 943-SHOW. Fri-Sat, 8pm (also

Sat, 2pm); Sun, 2pm. \$12. Through April 1. The Belasco Theater Company presents this popular musical performed by youth actors.

'Mother of Mukluk Seal Mask Dance' Oakland Public Library, Piedmont Avenue Branch, 160 41st St, Oakl; (510) 597-5011. Tues, 7pm. Free. Patricia Bulitt, dancer and ethnologist, performs a dance and story based on an Alaskan Eskimo mask.

'Three Tall Women' Mills College, Lisser Hall, Mills College Theatre, Kapiolani Rd at Richard's Rd, Oakl; (510) 430-3308. Fri-Sat, 8pm; Sun, 2pm. James C. Wright directs this comedic, bittersweet drama by Edward Albee.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Louis CK with Brian Malow and Laura House, \$10-15.

Java Source 343 Clement; 541-5610. Tues, 9:30pm: Laffacino Comedy Open Mike, with host Nick Leonard, free.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.

Paradise Lounge 308 11th St; 861-6906. Wed, 8pm: Stand-up comedy, \$6.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with special guest host David MacLean, \$5.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Bay Area

400 Club 400 29th Ave, Oakl; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free.

Jazz Performance Center 1801 Jefferson, Oakl; (510) 982-0490. Sat, 8:30pm: "All Pro Comedy Showcase," \$5.

Mambo Mambo 1803 Webster, Oakl; (510) 302-0853. Fri, 8pm: Tony Sparks hosts, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker, 8pm, free. **Starry Plough** 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with host Charles Ellik, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. **Café Firenze** 2116 Shattuck, Berk; (510) 644-0155. Featuring Judy Wells and host Dale Jensen, 7pm, free. **DaVla** 3121 16th St; (925) 216-3592. Poetry Mission featuring Solidaridad di Costa, followed by open mic, 7pm, free. **Mambo Mambo** 1803 Webster, Oakl; (510) 832-9422. Poetry slam and open mic hosted by Sonia and Nisa, 8pm, free. **Mills College** 5000 MacArthur, Faculty Lounge, Rothwell Center, Oakl; (510) 430-2236. Reading by Danzy Senna, 5:30pm, free.

Friday: Café International 508 Haight; 552-7390. A night of readings featuring Allen Cohen, followed by open mic, 8pm, free. **Peña del Sur** 2870A 22nd St; 550-1101. Latin American Literature, reading of poems, short stories, and essays in Spanish, followed by open mic, 8pm, free. **Rockin' Java** 1821 Haight; 831-8842. Under-21 open mic and writing workshops, 6pm, free.

Saturday: Paradise Lounge 1501 Folsom; 621-1911. Spoken word-music performance by Dr. Madd Vibe, 9pm, \$8.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. Poetry above Paradise, featuring readings by Jeffrey McDaniel and Jason Pettus followed by open mic, 8pm, free.

Tuesday: The Beaneery 225 College, Berk; (510) 549-9093. The Whole Note Series, hosted by Jesse Beagle and featuring Tom Odegar and Morton Felix, 7pm, free. **Black Repertory Theater** 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. **Rockin' Java** 1821 Haight; 831-8842. Open Mind Open Mic, with Carvell, 8pm (sign up at 7:30pm), free. University of San Francisco Faculty Lounge,

University Center, 422-6493. Joseph Sutton reads, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Movie Clock, page 96, for theater information.

S.F. International Asian American Film Festival

The 19th annual San Francisco International Asian American Film Festival takes place March 8-18. Venues are Kabuki Theatre, Post at Fillmore, S.F.; New PFA Theater, 2575 Bancroft, Berk; and Camera 3 Cinema, Second Street at San Carlos, San Jose. For more information call (415) 255-4299 or check www.naatanet.org/festival. All times p.m. unless otherwise indicated. For commentary, see "Flipping the Script" and "Blue Light Specials," page 49.

Thurs/8

Kabuki The Flip Side 7.

Fri/9

Kabuki Love/Juice 2:15. "Sound and Fury" (shorts program) 4. Hidden Whisper 4:30. "Blue Love" (shorts program) 6:30. The Cut Runs Deep 7. "Urge to Purge" (shorts program) 9:15. Segimal — A Century's End 9:45.

PFA Dog Food 7. The Wrestlers 9:15.

Sat/10

Kabuki "Seminar 1: Apples, Oranges and/or Cherries" noon. "Forsaken Communities: The Untold Chinese Diaspora" (shorts program) 12:15. Anak 1:45. Anyyong Kimchi

2:15. In Search of Our Families (In Search of Ourselves) 4:30. The Wrestlers 4:45. Roads and Bridges 7. "Grrrls, Uninterrupted" (shorts program) 7:15. "Homo Knock Knock" (shorts program) 9:30. Love/Juice 9:45.

PFA Maryam 7:30.

Sun/11

Kabuki "Seminar 2: Not Yet Ready for Prime Time — Sneak Peeks at Works in Progress" 1. Iron Ladies 1:15. Dog Food 1:30. Anyyong Kimchi 3:30. Roads and Bridges 4:15. The Split Horn 6. Love/Juice 7. "Smells like Teen Spirit" (shorts program) 8:30. Segimal — A Century's End 9:15.

Mon/12

Kabuki Maryam 1. Anak 6:30. Shadow Magic 6:45. The Chinatown Files 7. The Cut Runs Deep 9:15. "As Night Falls" (shorts program) 9:30. I.K.U. 9:45.

Tues/13

Kabuki The Split Horn 1. Maryam 6:45. "Spotlight on Lori Ding" 7. Hidden Whisper 7:15. "Sound and Fury" (shorts program) 9. Dog Food 9:30 p.m. **PFA** "Loose Threads" (shorts program) 7:30.

Opening

Blow Dry This "new comedy from the creator of *The Full Monty*!" is yet another British working-class triumph-over-the-odds seriocomic overcalculated to reproduce that earlier film's laughter and tears. Trouble is, what made *The Full Monty* "crowd-pleasing" was its firm basis in messy, imperfect humanity. By contrast, *Blow Dry* is strictly an imitation of life. Alan Rickman and Natasha Richardson play former spouses and hairstylist partners who have been estranged since she fell in love with their erstwhile model (Rachel Griffiths). Since the National British Hairdressing Championships are taking place in their town this year, Richardson decides to repair burned bridges by uniting lover, ex-husband, their son, and herself as a competition team. Generically handled by Irish director Paddy Breathnach (of 1997's more promising *I Went Down*), *Blow Dry* is a 100 percent acrylic mix of

Continued on page 88

critic's choice: film

'When Brendan Met Trudy'

Old dog, new tricks

Peter McDonald and Flora Montgomery star as extreme opposites who attract in the slightly offbeat boy-meets-girl tale *When Brendan Met Trudy*. Directed by first-time feature helmer Kieron J. Walsh and written by Roddy Doyle (who adapted screenplays for *The Snapper* and *The Commitments* from his novels), this Dublin-set film — which examines the quirks and follies of relationships and the bizarre, irrational nature of person-to-person chemistry — breathes new life into the usually listless romantic comedy genre. Beginning with a variation on the standard Hollywood date-movie formula (a shy, introverted guy and an adventurous, beautiful woman fall in love), the film seems destined to become yet another flick in the vein of *When Harry Met Sally*... However, this similarly named film manages to avoid becoming a nauseating cliché through the sheer force of its wit, humor, and charm. Absurd characters, ridiculous scenarios, and references to classic films (McDonald's character is a cine-fanatic who hands out Godard bios as gifts) combine to coax even the most cynical viewers into enjoying the infectious spark of this winking, nudging tribute to silver-screen romance. See *Movie Clock* for show times. (Sabrina Crawford)



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Opening

From page 87:

cartoonish comedy and mawkish sentimentality. Made watchable by an excellent if wasted cast, *Blow Dry* is just another mechanical feel-good movie void of any feelings not preapproved by the marketing department. (1.45) *Metro, 1000 Van Ness, Orinda, Piedmont, Shattuck.* (Harvey)

The Caveman's Valentine See "Cave Pantings," page 52. (1:45) *Jack London, 1000 Van Ness.*

● **Company Man** *Company Man* is a comedy about CIA deception, cold war paranoia, and U.S. assassination attempts against Castro — and much in the spirit of *Dr. Strangelove*, writer-directors Peter Askin and Douglas McGrath manage to make such things very funny. McGrath stars as bumbling teacher Allen Quimp, whose social-

climbing wife Daisy (Sigourney Weaver) insists that he make something more of himself. Through a series of events I am not at liberty to reveal, Quimp becomes a CIA officer and is sent to Cuba. His chief of station (Woody Allen in an uncredited role) is blissfully unaware of the revolution Castro is creating; it's eventually revealed that Quimp was, in fact, a pivotal figure in American history. John Turturro is hilarious as Quimp's gung-ho, fatigue-clad, very repressed colleague, and Alan Cumming is mucho fey as the deposed dictator Batista. (1:21) *Lumiere, Shattuck* (Mead)

15 Minutes See Movie Clock, page 96.

(2:00) *Century Plaza, Empire, Jack London, Shattuck.*

Get Over It Yet another entry into the teen romance genre (though the only one so far to feature a supporting turn by "Thong Song" crooner Sisqó). (1:30)
Century Plaza, Colma, Galaxy, Jack London, Kabuki, Metreon.

◆ **Me You Them** This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in Northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). Casé, a beloved icon in Brazil, is a sexy, simpática Earth mother — and refreshingly, she doesn't look anything like the standard North American screen goddess. *Me You Them* is based on a true story, and director Andruca Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) *Embarcadouro*. (Mead)

◆ **When Brendan Met Trudy** See Critic's Choice. (1:34) *Lumière*.

Ongoing

A Good Baby Katherine Dieckmann's debut feature clumsily investigates themes of rural birth, death, and faith in a remote riverside nook of an already isolated town. Henry Thomas gets the most screen time, as an outcast who discovers a baby while rabbit hunting. *A Good Baby*, like so many generic American indie features, occupies an oxygen-free dramatic zone; spontaneity and chance never invade the screen. Each character is neatly defined by his or her response to the baby. Though the on-screen type ultimately finds someone to take care of it, Dieckmann's *Baby* is doomed to a short theatrical life. (1:30)

Rafael (Huston)

▼ **Before Night Falls** This is Julian Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp, Sean Penn) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip, bringing the artist's humor and pathos to life. (1:13) *Lumiere, Shattuck*. (Gerhard)

Best in Show (1:30) *California.*
Billy Elliot (1:50) *Opera Plaza, Rafael, Shattuck.*
Cast Away (2:30) *Galaxy, Metreon, UA Berkeley.*
Chocolat A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat's* insistence on milking "oohs" and "aahs" at every turn betrays a greater desire to please crowds than to make a good film. (1:56) *California, Century Plaza, Emery Bay, Grand Lake, Metreon, 1000 Van Ness, Orinda, Presidio, Stonetown.* (Fear)
Chunhyang The latest film from Im Kwon-Taek — Korea's best-known and most widely feted auteur — tells the story of Chunhyang (Lee Hyeo-Jung), who is ordered by an evil governor to submit to his sexual whims after her lover leaves her behind. Im envelops his imagery in the soaring balladeering of master vocalist Cho Sang-Hyun; if only the suppleness of the filmmaking could match the limitlessness of Cho's vocal chords. Inexpressively photographed, inefficiently edited, and "acted" by a pair of teenage dillards not fit for a high school drama team, *Chunhyang* isn't so much movie as gimcrack from the cultural affairs gift shop, far more curio than classic. (2:01) *Four Star* (Stevens)

Continued on page 90

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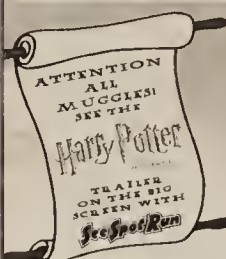
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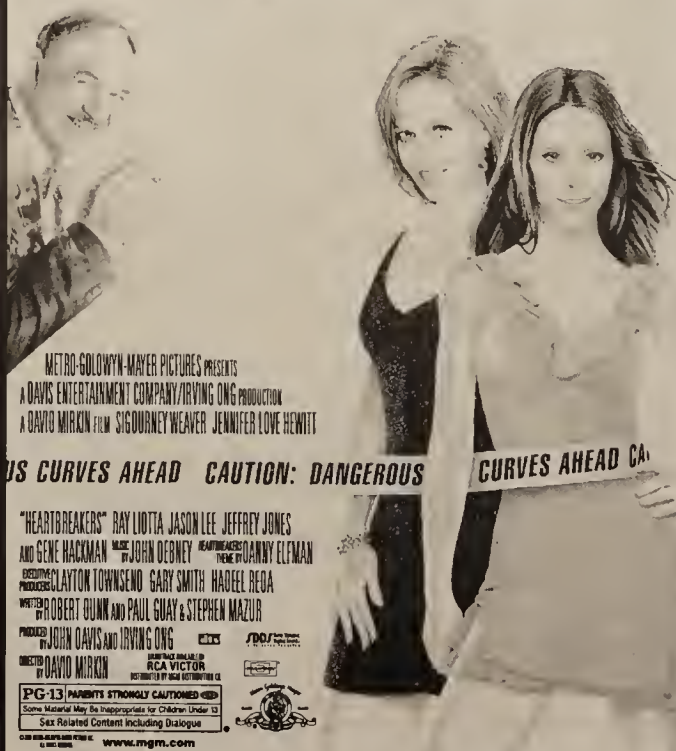
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film calendar

Ongoing
From page 88

Cirque du Soleil: Journey of Man (1:38)
Metreon Imax.
Crouching Tiger, Hidden Dragon Crouching Tiger, Hidden Dragon isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their arch-nemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malleance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) Act I and II, Century Plaza, Emery Bay, Empire, Galaxy, Kabuki, Metreon, Piedmont, Vogue. (Stephens) **CyberWorld** (4:8) Metreon Imax.
Down to Earth In this street-smart retreat of *Here Comes Mr. Jordan* (and *Heaven Can Wait*), a black comedian (Chris Rock) dies before his time and comes back in a white millionaire's body. The dead-on-arrival story and tired white-guys-acting-black schtick courtesy of directors Paul and Chris Weitz (*American Pie*) pause every five minutes or so while Rock performs generous amounts of his stand-up act. *Down to Earth* fails everywhere but in its main objective: give Rock the spotlight, treat everything as a punch line, and then get out of the way. This bid for movie stardom just confirms he's a first-class comic; underneath the trappings of this mediocre movie, there's one hell of a concert film dying to claw its way out. (1:27) Alexandria, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Fear)
Faithless Ingmar Bergman wrote the screenplay for the Liv Ullmann-helmed *Faithless*, reportedly basing the story on events from his own life. Marianne (Lena Endre, in an extraordinary performance) is married to an acclaimed conductor, but she enters into an affair with the family's best friend, with disastrous emotional consequences for all concerned. Bergman denies his characters, his audience, and apparently himself any redemption at the end of the film. As long and emotionally numbing as a northern winter, *Faithless* moves at the pace of a glacier — but it also possesses a glacier's inexorable power. (2:34) Act I and II, Embarcadero, Rafael. (Mead)
Finding Forrester (2:27) Shattuck.
Genghis Khan (1:45) Four Star.
Hannibal The delicious sequel to *The Silence of the Lambs* has a new director (*Gladiator*'s Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it. Once Lecter gets his groove on (i.e., starts hutching folks), Starling's role whittles into battle-weary reaction shots. But though the film balances so heavily on one character — and not the woman-hero that so bolstered *Silence* — *Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and porcine killing machines. (2:11) Alexandria, Colma, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy)
Haunted Castle (1:16) Metreon Imax.
The House of Mirth (2:15) Shattuck.
In the Mood for Love Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In*

the *Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. In *Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Albany, Clay*. (Stephens) **Malena** (1:44) *Four Star, Shattuck*. The Mexican Stoplights and people having conversations while sitting on commodes form the twin motifs of this unshapely Frankenstein. However, it has its glimmering moments between long, strange stretches of aridity, patchy pacing, and tonal discord. Brad Pitt's farcical Mexican odyssey has a hallucinatory, Buñuelian quality to it, and atmospherically, it's the most compelling aspect of the film's many modes. As for his

rocky relationship with Julia Roberts, chemistry never strikes — besides, they barely share any screen time together. Roberts instead plays Penelope held hostage. Her road-trip repartee with James Gandolfini is a horrible mutant strain of pop-psych Tarantino. Still, Roberts seems to be developing a certain shrill charm with age, and she and Gandolfini make an amusing couple, even if they do eventually wear out their welcome. It's the faded-out magical realism with which this concludes that strikes the only obviously false note. The rest, while much of it might be misguided, seems perfectly earnest. (2:03) *California, Century Plaza, Cinema 21, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda*. (Alvin Lu) **Michael Jordan to the Max** (:46) *Metreon Imax*. **Monkeybone** (1:22) *Emery Bay, Galaxy, Kabuki, Metreon, UA Berkeley*. **O Brother, Where Art Thou?** (1:47) *Bridge, Colma, Shattuck*. **Panic** Director Henry Bromell's *Panic* dares to take verily seriously that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. William H. Macy plays Alex, a model son, husband, and father who also works "in the family business": He kills people! For money! Alex doesn't like his "other" job, so he consults headshrinker, Dr. Parks, whose

caring rationality is personified by facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is not a comedy.) Alex hopes to heal his wounded inner child, but wouldn't you know, it's not that simple. *Panic*'s bogusness is exceeded only by its poker-faced self-importance. (1:30) *Oaks*. (Harvey) **Pollock** An alternate title for Ed Harris's directorial debut might be *Come Back to the Gallery*, Jackson Pollock, Jackson Pollock; a dim gallery of Actors Studio semi-star turns orbit Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Albany, Embarcadero*. (Huston) **Quills** (2:04) *Opera Plaza*. **Recess: School's Out** (1:23) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness*. **Requiem for a Dream** Director Darren

Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenfranchised

rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-

Continued on page 92

Kirsten Dunst Ben Foster Sisqó and Martin Short

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film calendar

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Ongoing

From page 91

threatened personal hells. (1:42) *Opera Plaza*. (Harvey)

See Spot Run This is one dog movie that doesn't bite. David Arquette plays Gordon, a goofy Seattle mailman. Gordon's strategies for dealing with menacing mutts on his route are delightfully inventive, and Arquette's loopy charm and genuine gifts for physical comedy make this movie work. Gordon encounters FBI Agent Eleven, a dog on the run. Previously in a witness protection program, this stellar police pooch has had its cover blown. Through some rather amusing if overlong machinations, Gordon, his next-door neighbor's young son James, and the pup team up to evade the assassins hired to whack "Spot," as Agent Eleven is called by his newfound friends. Though it's obviously intended for the family market, *See Spot Run* speaks to the 10-year-old in us all. (1:34) *Century Plaza*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *Shattuck*, *Stonestown*. (Mead)

Shadow of the Vampire What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu*'s leading man) to spin this tale of method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggleteeth. But once Shreck starts claiming necks, *Shadow*'s pacing and script (we now pause for morphine addiction) take a turn for the worse. (1:29) *California*, *Galaxy*, *Metreon*, *Rafael*. (Eddy)

• **Snatch** A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a hoarding promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including brutishly cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hyperverbal, decidedly masculine, and so overdone it's harmless. (1:43) *Emery Bay*, *Jack London*, *Metreon*, *Oaks*, *1000 Van Ness*. (Taylor)

State and Main (1:46) *Opera Plaza*. **Sweet November** Ho-hum romance about a witty sprite named Sara (Charlize Theron) who convinces workaholic Nelson (Keanu Reeves) to move in with her for one month so she can teach him *How to Love Life*. They frolic in Potrero Hill, race around with poodles, parent a neighborhood waif, and mug with the cool cross-dressers downstairs ... until Sara's Terrible Secret Illness rears its head. Theron and Reeves are a great-looking couple, but they generate about as much heat as a Choco Taco. (1:54) *Cobna*, *Emery Bay*, *Jack London*, *Metreon*, *Oaks*, *Metro*, *1000 Van Ness*. (Eddy)

• **Taboo** In the 1960s, Nagisa Oshima (*The Sun's Burial*, *Death by Hanging*, *Diary of a Shinjuku Thief*) was one of the most important names in world cinema. His latest film, *Taboo*, turns out to be the last great film of the 20th century. Delicious in design and delirious with detail, *Taboo* is set in 1865, but Oshima gives its ancient atmosphere a decidedly modern spin. *Taboo*'s plot concerns a merchant's androgynous son, Kano, who joins the shogun's militia and infects the ranks with the fever of longing. However, it's less a film about homosexuality and fatal at-

traction than about the confrontations of youth and age, antique rhythms, unsolvable mysteries, and the looks on Takeshi Kitano's face. Kitano's character, Hijikata, the militia's second-in-command, must ultimately decide Kano's fate; the most unsettling thing about *Taboo* isn't Kano's deadly sex appeal but the idea that the "truth" of what happens to everyone in the film is predicated entirely on Hijikata's interior leanings.

Oshima's masterstroke is in using the unreadable Kitano as the film's impenetrable detective. Who can possibly determine what turmoil might be raging beneath the unpredictable comedian's excruciatingly mirthful mask? (1:40) *Castro*, *Four Star*, *Rafael*, *UC Theatre*. (Stephens)

• **3000 Miles to Graceland** Heist gone wrong-road caper *3000 Miles to Graceland* roars in with enough senseless violence and shit blowing' up to make fans of lower entertainment feel OK about living in these high-minded times. Drenched in Tarantino-enscène, *3KMTG* is the type of movie we've not had since 1998's *John Carpenter's Vampires*: the characters are outright assholes, women are treated worse than crap, and high-powered handguns handle all conflict resolutions. Here, there's an Elvis theme, as crooks rob a Vegas casino dressed as *Aloha from Hawaii*—era Presley, and stars Kurt Russell and Kevin Costner play ex-cons, either or both of whom just might be the King's illegitimate sons. Director Demian Lichtenstein finesses with all the derivative gaudiness money can buy, whipping up the kind of outlandish schlock that, if not for its high-marquee leads, would surely have been tragically buried in straight-to-video hell. (2:00) *Alexandria*, *Century Plaza*, *Emery Bay*, *Kabuki*, *Metreon*, *1000 Van Ness*, *UA Berkeley*. (Eddy)

Thirteen Days (2:18) *Cobna*, *1000 Van Ness*. **Traffic** Give Steven Soderberg's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning



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for the big time — D.C. drug czarism — and learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio del Toro is a Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Coronet, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

The Wedding Planner (1:40) *Colma, Kahuki, Metreon, 1000 Van Ness, UA Berkeley*.
Yi Yi If Yi Yi, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. What is most impressive about Yi Yi is that it takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, Yi Yi feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Rafael*. (Lu)

You Can Count on Me Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Colma, Embarcadero, Piedmont, Shattuck*. (Taylor)

Rep picks

Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger' The Four Star's festival showcases the *gang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week's films are *Duel to the Death* (Ching, 1982) and *Magic Crane* (Tsui, 1993). See *Tiger on Beat*. *Four Star*.
Incubus Devised in 1887 by linguist Ludovic Zamenhof to promote international peace, love, and understanding, "universal dialect" Esperanto has been advocated by a few and ignored by everybody else. Maybe all it needed was the right promotional vehicle, which was per-

haps what Leslie Stevens (creator of TV's *Outer Limits*) had in mind with *Incubus*, the first (and last) all-Esperanto feature. You might wonder why Stevens didn't think twice before packaging the language of unity in a story of demonic mayhem. The black-and-white *Incubus* was duly jinxed: shortly after the film's completion in 1965, one cast member killed himself and a girlfriend, and another actor took her own life. Stevens's company went bankrupt, and he never made another big-screen feature. Despite some film festival play (including the '66 San Francisco International, attended by Roman Polanski and his doomed squeeze Sharon Tate), *Incubus* couldn't get distributed; "lost" for decades, a print was found in France two years ago, just before its auteur died from a blood clot. The inescapable William Shatner plays Marco, a "youth" living in pastoral isolation with his sister (erstwhile stag-mag model and later suicide Ann Atmar). Both look to be pushing 35 — but still, they're virgins, which attracts the malevolent interest of two blond succubi. Though subsequent Oscar-winner cinematographer Conrad Hall (*American Beauty*) lends the Big Sur locations a dreamy lyricism, this fable plays like an endless *Outer Limits* episode covertly slanted as a nondenominational Christian cautionary tale. As for the Esperanto: it sounds like what might have developed had the Vikings landed on Crete. *Artists' Television Access*. (Harvey)
Jovial Tales for Tragic Sensibilities: The Wit and Wisdom of John Muse and Jeanne C. Finley Opening with an image of a bejeweled purse (actually a toy purse submerged

Continued on page 94

2 ACADEMY AWARD NOMINATIONS

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ROGER EBERT, EBERT & ROEPER AND THE MOVIES
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Ongoing

From page 93

in water), Hughes and Finley's newest video, *Loss Prevention*, mixes fiction with documentary to tell the story of a 79-year-old woman arrested for stealing aspirin from a Wal-Mart. Voice-over narra-

tion by the woman's daughter adds a layer of familial psychodrama, but it rings false, and it isn't really necessary. *Loss Prevention* already effectively contains and commingles numerous subjects: the frustrations of aging, the thrills of shoplifting, the absurdities of corporate and legal power structures. Audio highlights: a Wal-

Mart employee cheerleading chant, the mother's plainspoken, unvanquished enthusiasm for petty theft. Video highlights: interior shots of a miniature dream home, exterior shots that present Florida as a retiree purgatory where paradise is always just out of reach. *Yerba Buena Center for the Arts.* (Huston) ♦

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Ninja rap

By Patrick Macias

Any movie that opens with a battalion of ninja silently sneaking into the Shaolin temple can't be bad. And when they are rebuked by a meditating swordsman flying backward through a wall (seated in the lotus position, no less), you know you are in the presence of true karate-flick genius. They don't really get much better than *Duel to the Death* (Thurs/8, Four Star), a not-so-subtle Japan-versus-China allegory from what was practically the official year of the sneaky shadow warrior, 1982 (see also *Ninja Wars*, *Super Ninjas*, *Ninja in the Claws of the CIA*, etc.). In the spirit of debating "tastes great, less filling" and of poetry slams, a Japanese samurai (Norman Tsui Sui-keung) ventures over to a Chinese village for a showdown with the legendary Sword Saint (Damien Lau) to determine once and for all who's got the better technique. But this simple competition is quickly complicated by scheming officials from both sides, gender-bending love interest Flora Cheung (herself a capable martial artist), and a cheeky talking parrot named Chicken. Director Ching Siu-tung (who later teamed up with Tsui Hark to make the classic *Swordsman* and *Chinese Ghost Story* films) puts it all together brilliantly, balancing the clash of cultures with crackling action that includes some of the greatest sword duels ever committed to film. But even with all this pageantry and drama, it's really those rascally ninja who steal the show, appearing exactly whenever things might threaten to slow down. We're not just talking your garden-variety Sho Kosugi pointy star-tossing thugs here: *Duel to the Death* features such rare strains as the giant ninja, the naked woman ninja, the exploding-fireworks suicide ninja, and the dreaded swarm-of-kites ninja. Short of flying down to Vegas, you won't see a better floor show all this week.

tiger on beat

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LANDMARK'S ALBANY TWIN, Albany • CAMERA 3, San Jose

CENTURY CINEMAS 16, Mtn. View • CENTURY LARKSPUR LANDING, Larkspur

NO PASSES ACCEPTED FOR THIS ENGAGEMENT



Roman scandal: Fellini's 1969 *Satyricon*, based on Gaius Petronius's first-century novel, unfurls a bizarre dreamworld of carnal indulgence across the Castro's screen (in a new print with new subtitles) starting Fri/9.

Schedules are for Wed/7 through Tues/13 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *A Couch in New York* (Akerman, 1996) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Paper Tiger Screening," experimental works Thurs, 8. *Good Grief* (Dickson) with *Burn Collector* zine reading Fri, 8. See 8 Days a Week, page 60. "A Variety of Films by and about Bike Messengers" Sat, 2. "Other Cinema": *Incubus* (Stevens, 1965) Sat, 8:30.

CASTRO 429 Castro; 621-6120. \$4.50-7. *Tahoo* (Oshima, 2000) Wed-Thurs, 7, 9:30 (also Wed, 2). *Satyricon* (Fellini, 1969) Fri/9-Thurs/15, 7, 9:40 (also Sat-Sun, Wed, 1:30, 4:15).

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": *The Matrix* (Wachowski and Wachowski, 1999) Sat, midnight.

CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL (510) 839-2900 or (925) 938-7800. \$5-12. *Brendan Concorde Theatres*, 1985 Willow Pass, Concord. *Vulcan Junction* (Riklis, 1999) Wed, 2:30, 7:30. *Contra Costa Jewish Community Center*, 2071 Tice Valley Blvd, Walnut Creek. *Jews and Buddhism* (Chayes, 1999) Wed, 10a. Director in person.

COPPOLA THEATRE Fine Arts Building, Rm 101, 1600 Holloway, San Francisco State University; (650) 724-5544. \$6-8. "International Women's Day Film Festival": *Ahinam Chay Asi es Esta Historia* (Sepulveda, 1987) Wed, 7. *Cancer in Two Voices* (Phenix) Wed, 7:35. *Imagining Place* (Chang) Wed, 8:30. Director in person. *I Was Born a Black Woman* (Mendonca and Franco) Wed, 9:15.

850 CIGAR BAR 850 Montgomery; 291-0850. Call for price. "The Real Adventures of G.I. Joe" (Ligon) Wed, 8, 9, 10.

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. "Behind the Screen Film Series": 100 Children Waiting for the Train (Aguero, 1998) Sun, 2.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • *Dark Days* (Singer, 1999) Wed-Thurs, 7:30 and *The Taking of Pelham One Two Three* (Sargent, 1974) Wed-Thurs, 9:15 (also Sun, 5:30). • *Peter Pan* (Brenon, 1924) Fri/9-Sun/11, 7:30 (also Sat-Sun, 3) and *Flying Deuces* (Sutherland, 1939) Fri/9-Sun/11, 9:30 (also Sat-Sun, 5). • *Tumbleweeds* (Baggot, 1925) Mon/12-Thurs/15, 7:30 and *Angel and the Bad Man* (Grant, 1947) Mon/12-Thurs/15, 9:15. See 8 Days a Week, page 60.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": *Ace in the Hole* (Wilder, 1942) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": *Citizen Kane* (Welles, 1941) Wed, 3. "Magnetic North: Canadian Video": "The Medium Is..." Wed, 7:30. "Experimental Tropics II: Recent Video from Brazil": "Beauty Without Horizons" shorts Wed, 7:30. "Film and Video Makers at Cal": "Imagining Reality" Sun, 5:30. Artists in person. "Chinese Cinemas": *The Wedding Banquet* (Lee, 1993) Mon, 6.

PALACE OF FINE ARTS 3301 Lyon, SF; (510) 528-2810. \$10-15. *Everyday Heroes* (Goldsmith and Ginzberg, 2001) Sun, 5. Premiere screening of a documentary about young AmeriCorps volunteers in the Bay Area.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *A Good Baby* (Dieckmann, 1999) Wed-Thurs, 6:30. *Faithless* (Ullmann, 2000) Wed-Thurs, 7. *Yi Yi* (Yang, 2000) Wed-Thurs, 8:30. *Billy Elliot* (Daldry, 2000) Wed-Thurs, 7. *Shadow of the Vampire* (Merhige, 2000) Wed-Thurs, 9:15. *Taboo* (Oshima, 2000) Fri/9-Thurs/15, call for times. "A Worldful of Kidfilms": *Pettson and Findus* (Cervera, 1996) Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Year of the Drag-In* (Myers and Quirarte, 2000) Wed-Sat, 7:15, 9:15 (also Wed and Sat, 2; Sat, 4). With extra footage. "The Brothers Quay," shorts Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). *White* (Kieslowski, 1993) Tues, 7:15, 9:20.

ROXIE 3117 16th St; 863-1087. \$3-7. *Crouching Tiger, Hidden Dragon* (Lee, 2000) Wed-Thurs, 7, 9:30 (also Wed, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Jovial Tales for Tragic Sensibilities: The Wit and Wisdom of John Muse and Jeanne C. Finley" Thurs, 7:30. *San Francisco Art Institute*, 800 Chestnut; 822-2885. \$4-7. "The House of Instant: New Digital Works by Filmmakers" Sun, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. *Annie Get Your Gun* (Sidney, 1950) Thurs, noon.

UC THEATRE 2036 University, Berk; (510) 843-6100. \$4-6.50. *Blossoms of Fire* (Gosling and Osborne, 2000) Wed-Thurs, 5:30, 7:15, 9:15. *Taboo* (Oshima, 2000) Fri-Sun, 5, 7:15, 9:30 (also Sat-Sun, 12:30, 2:45). "Boys Life 3," shorts Mon-Tues, 5:30, 7:30, 9:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "The Edge of Absolute Chaos: The Films of Alex Cox": • *Repo Man* (1984) Fri, 8 and *Sid and Nancy* (1985) Fri, 9:45. "Chumps and Superstars: Three Takes on Pro Wrestling": *Hitman Hart: Wrestling with Shadows* (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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PHOTO BY PHILLIP V. CARUSO/NEW LINE CINEMA



Brace yourself for banality: Ed Burns and Robert De Niro investigate celebrity-seeking criminals in a film notable largely for its clichés.

'15 Minutes'

Time's up

Warhol's oft-quoted statement about fame may have been prophetic, but it's become an overused cinematic conceit in the new media millennium — a fact apparently unbeknownst to the makers of *15 Minutes*. You can practically hear the wiggled one spinning in his grave courtesy of this '70s cop show retread-cum-social commentary. A homicide detective turned celebrity (Robert De Niro) and an arson investigator (Ed Burns) team up to stop two digicamera-wielding Eastern bloc criminals with a bad case of auteurism and a desire to become famous. An old-school grit filmmaker like Sidney Lumet might have made silk out of this sow's ear, but director John Herzfeld (*Two Days in the Valley*) uses only ham-fisted genre clichés and a firm grasp of the post-reality TV obvious. (This just in: People will go to great lengths for fame. And TV producers are sleazy!) Let's just say the film's title might take on a new resonance regarding the future careers of those involved in this overcooked mess. Tick, tick ... (David Fear)

Show times run Wed/7–Tues/13 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. 📻 Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 95, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA 📻 P Geary/18th Ave. 752-5100. Call for times. Down to Earth, Hannibal, 3000 Miles to Graceland.

BALBOA 38th Ave/Balboa. 221-8184. Best in Show 3, 6:25, 9:45. Malena 1:15, 4:40, 8:05. A Time For Drunken Horses 1, 5:35, 10:05. Yi Yi 2:30, 7:05.

BRIDGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

CENTURY PLAZA 📻 P South San Francisco. Noor off El Camino. (650) 742-9200. Call for times. Chocolat, Crouching Tiger, Hidden Dragon, Down to Earth, 15 Minutes (starts Fri), Get over It (starts Fri), The Mexican, Recess: School's Out, See Spot Run, 3000 Miles to Graceland, Traffic.

CINEMA 21 📻 Chestnut/Steiner. 921-6720. Call for times. The Mexican.

CLAY 📻 Fillmore/Clay. 352-0810. In the Mood for Love 4:40, 7, 9:20 (also Wed-Sun, 2:20). The Matrix Sat, midnight.

COLMA (METRO CENTER) 📻 P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Get over It

(starts Fri), Hannibal, O Brother, Where Art Thou?, Sweet November, Thirteen Days, The Wedding Planner, You Can Count on Me.

CORONET 📻 P Geary/Arguello. 752-4400. Call for times. Traffic.

EMBARCADERO CENTER CINEMA 📻 P One Embarcadero Center, Promenade level. 352-0810. Faithless 12:45, 4:15, 8. Me You Them (starts Fri) 12:10, 2:30, 5, 7:30, 9:55. Pollock noon, 1, 3, 4, 6, 7, 9, 9:45. State and Main Wed-Thurs, 12:30, 3:30, 7:30, 9:50. You Can Count on Me 1:15, 4:30, 7:20, 10.

EMPIRE 📻 P West Portal/Vicente. 661-2539. Call for times. Crouching Tiger, Hidden Dragon, Down to Earth, 15 Minutes (starts Fri), The Mexican.

FOUR STAR Clement/23rd Ave. 666-3488. Chunhyang Wed, 12:30, 2:45, 5, 7:15; Thurs, noon, 4:45, 9:30; Fri-Tues, 12:30, 4:55, 9:20. Duel to the Death Thurs, 2, 5:55, 9:45. Finding Forrester Wed, noon, 4:20, 8:40; Thurs, 2:15, 7:05; Fri-Tues, 3:30. Genghis Khan Wed, 2:45, 6:45; Fri-Tues, 5:55. Magic Crane Thurs, noon, 3:55, 7:50. Malena Fri-Tues, noon, 1:45, 7:50. Taboo Fri-Tues, 2:50, 7:15, 9:35. Too Tired to Die Wed, 9:30.

GALAXY 📻 P Sutter/Van Ness. 474-8700. Call for times. Crouching Tiger, Hidden Dragon, Get over It (starts Fri), Monkeybone, Shadow of the Vampire.

KABUKI 📻 P Post/Fillmore. 931-9800. Call theater for show times. Crouching Tiger, Hidden Dragon, Down to Earth, Get over It (starts Fri), Hannibal, The Mexican,

Monkeybone, Recess: School's Out, See Spot Run, 3000 Miles to Graceland, The Wedding Planner.

LUMIERE 📻 P California/Polk. 352-0810. Before Night Falls 6:45, 9:30 (also Fri-Sun, 12:30, 3:30). Company Man (starts Fri) 5, 7:15, 9:20 (also Fri-Sun, 12:35, 2:45). Last Resort Wed-Thurs, 4:45, 6:20. Requiem for a Dream Wed-Thurs, 8, 10:10. Standing on Fishes Wed-Thurs, 5, 7:15, 9:30. When Brendan Met Trudy (starts Fri) 5:15, 7:30, 9:45 (also Fri-Sun, 12:40, 2:55).

METREON 📻 Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Down to Earth, Get over It (starts Fri), Hannibal, Haunted Castle (Imax), The Mexican, Michael Jordan to the Max (Imax), Monkeybone, Recess: School's Out, See Spot Run, Shadow of the Vampire, Snatch, Sweet November, 3000 Miles to Graceland, Traffic, The Wedding Planner.

METRO Union/Webster. 931-1685. Call for times. Sweet November.

1000 VAN NESS 📻 P 1000 Van Ness. 931-9800. Call theater for show times. Blow Dry, The Caveman's Valentine (starts Fri), Chocolat, Down to Earth, Hannibal, The Mexican, Recess: School's Out, See Spot Run, Snatch, Sweet November, Thirteen Days, 3000 Miles to Graceland, Traffic, The Wedding Planner.

OPERA PLAZA 📻 P Van Ness/Golden Gate. 352-0810. Best in Show Wed-Thurs, 5:20.

Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun 1:10, 4:10, 7:10, 9:40. House of Mirth Wed-Thurs, 3, 7:20. Malena Wed-Thurs, 2:50, 7:50. Quills Mon-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30. Requiem for a Dream Fri-Sun, 1:30, 4:30, 7:30, 9:55; Mon-Tues, 3, 5:30, 8. State and Main Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:50, 5:20, 7:50.

PRESIDIO 📻 Chestnut/Scott. 922-1318. Call for times. Chocolat.

STONESTOWN 📻 P 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Sweet November.

VOGUE 📻 Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER 📻 Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE 📻 P 3200 Grand, Oakl. 452-3556. Chocolat Wed-Thurs, 1:45, 4:30, 7:15, 9:30; Fri-Tues, 1, 4, 7, 9:15, 9:45. Hannibal 12:45, 3:30, 6:45, 9:20. The Mexican 12:30, 3:45, 7, 9:45 (Fri-Tues, 9:30 show replaces 9:45 show). Monkeybone Wed-Thurs, noon, 6. Traffic Wed-Thurs, 12:15, 3:10, 8; Fri-Tues, 1:15, 4:15, 7:30.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. The Caveman's Valentine (starts Fri) 11:15a, 1:50, 4:25, 7:10, 9:45. Down to Earth 11:05a, 1:10, 3:30, 5:45, 8:10, 10:30 (Fri-Tues, 8 and 10:15 shows replace 8:10 and 10:30 shows). 15 Minutes (starts Fri) 11:10a, 2, 4:50, 7:40,

10:35. Get over It (starts Fri) 11:25a, 1:30, 3:45, 5:55, 8:10, 10:25. Hannibal 10:45a, 1:35, 4:30, 7:30, 10:35 (Sat, no 7:30 show). Heartbreakers Sat, 7:30. The Mexican 11a, 1, 1:55, 4, 4:45 (Wed-Thurs, 4:50), 7, 7:45, 10, 10:40 (also Wed-Thurs, 1, 4). Recess: School's Out Wed-Thurs, 11:50a, 2:15, 4:30 (also Wed-Thurs, 7:10). See Spot Run 11:35a, 2:05, 4:40, 7:15, 9:40. Sweet November Wed-Thurs, 11:10a, 1:50, 4:35, 7:25, 10:15; Fri-Tues, 4:55. 3000 Miles to Graceland Wed-Thurs, 11:30a, 2:10, 5, 7:50, 10:45. Traffic Wed-Thurs, noon, 3:15, 7:05, 10:20; Fri-Tues, 1:15, 7:35, 10:45. The Wedding Planner Wed-Thurs, 9:30.

PARKWAY 1834 Park, Oakl. 814-2400. Finding Forrester Wed-Thurs, 6:30; Fri-Tues, 7. Quills Wed-Thurs, 9:45. Rocky Horror Picture Show Sat, midnight. Snatch Fri, Mon-Tues, 9:30; Sat-Sun, 9. State and Main Wed-Thurs, 7; Fri-Tues, 9:45. Thirteen Days Wed-Thurs, 9:15; Fri, Mon-Tues, 6:30; Sat-Sun, 6.

PIEDMONT 📻 Piedmont/41st St, Oakl. 843-3456. Blow Dry 12:15, 2:30, 4:50, 7:15, 9:40. Crouching Tiger, Hidden Dragon 4:15, 7, 9:30 (also Sat-Sun, 1:15). You Can Count on Me 4:05, 6:45, 9:15 (also Sat-Sun, 1:40).

Berkeley area

ACT I AND II 📻 P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 7, 9:45 (also Sat-Sun, 1, 4). Faithless 8:30 (also Sat-Sun, 1:30, 5).

ALBANY 📻 1115 Solano, Albany. 843-3456. In the Mood for Love 6:45, 8:50; (also Sat-Sun, 1, 4). Pollock 6:30, 9:10 (also Sat-Sun, 1, 3:45).

CALIFORNIA 📻 P Kirtledge/Shattuck, Berk. 843-3456. Best in Show Fri-Tues, 3:45, 5:45, 7:45. Chocolat 6:45, 9:15 (also Fri-Sun, 1:35, 4:10). The Mexican 7, 9:30 (also Fri-Sun, 1:45, 4:20). Shadow of the Vampire Wed-Thurs, 3:30, 5:30, 7:30, 9:40; Fri-Tues, 9:45 (also Fri-Sun, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Chunhyang Wed-Thurs, 7 (also Wed, 2:15). The Gift Wed-Thurs 7:15 (also Wed, 2:45). Requiem for a Dream Wed-Thurs 4:45, 9:30 (also Wed, 12:05); Fri-Tues, 5, 9:30 (also Sat-Sun, 12:35). State and Main Wed-Thurs, 4:45, 9:30 (also Wed, 12:10); Fri-Tues, 4:50, 9:25 (also Sat-Sun, 12:10). A Time for Drunken Horses Fri-Tues, 4:40, 6:30. Thirteen Days Wed-Thurs, 6:50 (also Wed, 2:10); Fri-Tues, 6:50 (also Sat-Sun, 2:10). Wonder Boys Wed-Thurs, 5, 9:30 (also Wed, 12:30); Fri-Tues, 7:10 (also Sat-Sun, 2:40). Yi Yi Fri-Tues, 8:10 (also Sat-Sun, 1:15).

EMERY BAY 📻 P 6330 Christie, Emeryville. 420-0107. Call for times. Chocolat, Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, The Mexican, Monkeybone, Recess: School's Out, Snatch, Sweet November, 3000 Miles to Graceland, Traffic.

OAKS 📻 1875 Solano, Berk. 526-1836. The Emperor's New Groove Wed-Thurs, 6. Panic (starts Fri) 7 (also Sat-Sun, 12:30, 2:30). Recess: School's Out Fri, Mon-Tues, 6; Sat-Sun, 12:15 Snatch 7:30, 9:35 (also Sat-Sun, 2:15, 5). Sweet November Wed-Thurs, 7, 9:25; Fri-Tues, 9 (also Sat-Sun, 4:30).

ORINDA 📻 4 Orinda Theater Square, Orinda. 254-9060. Blow Dry Fri-Tues, 7:15, 9:30 (also Sat-Sun, 1:15, 4:15). Chocolat 6:30, 9 (also Sat-Sun, 12:30, 3:30). Malena Wed-Thurs, 6, 8, 10. The Mexican 7, 9:40 (also Sat-Sun, 12:45, 3:45).

SHATTUCK CINEMAS 📻 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show Wed-Thurs, 4:10, 6:15. Billy Elliot 1, 3:30, 6, 8:30. Blow Dry 1:35, 4:20, 7:10, 9:35. Company Man (starts Fri) 1:20, 3:20, 5:20, 7:20, 9:20. 15 Minutes (starts Fri) 1:30, 4:10, 7, 9:40. Finding Forrester 1:10, 6:30. The House of Mirth 1:50, 5:10, 8:10. Malena 4:05, 9:45. O Brother, Where Art Thou? 1:55, 4:30, 7 (Fri-Tues, 6:55 show replaces 7 show), 9:30. Quills Wed-Thurs, 9. Recess: School's Out Wed-Thurs, 12:55, 3, 5, 7. See Spot Run 12:50, 2:55, 5:05, 7:15, 9:25. Yi Yi Wed-Thurs, 12:45, 8:20. You Can Count on Me 1:45, 4:15, 6:50, 9:15.

UA BERKELEY 📻 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, Down to Earth, Hannibal, Monkeybone, 3000 Miles to Graceland, Traffic, The Wedding Planner. ♣

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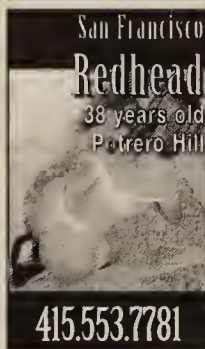
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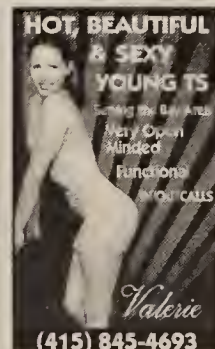
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My name's Lisa. I'll be 23 yrs. old in May. I have 2 young children, a son & a daughter who are both 5 yrs. old. I'm Mexican. I weigh about 145 lbs. I'm about 5'4". I have long, black hair & dark-brown eyes. I'm looking for someone for a long-term relationship. Age, race & looks don't matter to me. It's what's in the heart that counts. The number one thing is my children. He must accept my children. **Box 11107.**

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WOMEN SEEKING MEN

GREEN PETER
Tall, attractive, slender goddess, 36, 5'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. **T89048**

SEEKING WEALTHY GENTLEMAN
Discreet SWF, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. **T9164**

THE WOMAN IN ME
Sensitive, intelligent, very passionate AF, 39, N/S, N/Orugs, seeks Latino male, 35-60, for discrete relationship full of satisfaction to a woman's needs. Companionship, fun times, and maybe more. Spanish speaking preferred. **T8146**

SUNSHINE DAYDREAM
Attractive, petite, slim SWF, 43, homeowner, ex-New Yorker, still digs rock-n-roll, politics, enjoys outdoors. Seeking fit, down-to-earth guy, 40-50, with similar interests. **T8843**

BLACK OIVA ARTIST...
30s, seeks jungle brother. Rescue me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-45. **T8834**

RING MY BELL
Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **T8835**

MEN LIKE CHOCOLATE TOO
8F, 37, small build, educated, sexy, seeks WM professional safe, disease-free, financially secure, for mutually beneficial friendship. No games. **T9040**

VERY NICE ASIAN
Very attentive, sexy, sweet, sincere SAF, 29, nice smile, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you, I will take care and make your dreams come true. **T8485**

F SEEKS INTELLIGENT M
SWF, 40, no children, N/S, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. **T9024**

UP & DOWN 2/24
Me: tall, buxom blonde in black. You: tall, broad-shouldered male in light blue. You tried to save me. Drinks? **T9131**

IMPRESSIVE BEAUTY
Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T8317**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **T8321**

RADIANT, RETRO REDHEAD
SWF, youngish SO, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **T8327**

JEWISH CHER TYPE
49, transplanted Miamian, seeks financially secure, tall SWM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty. **T8487**

SOUTHERN BEAUTY
Sweet and smart, looking for mature, sensitive and generous gentleman, for fun, adventures and possible LTR. **T8875**

CARAMEL-TANNED AFRICAN BEAUTY
Desirable, feminine, youthful, petite, educated, personable, internationally/multiculturally diversified SF, with high-quality lifestyle, seeks sophisticated European-born/raised gentleman, for friendship, possible LTR. You: 38-50, 6'4", honest, respectful, compassionate, well-groomed, physically fit, health-conscious, educated, international, racial/ethnic diversity, confident, independent thinker, risk-taker, financially successful, generous, supports femininity, drug-free, N/S, light drinker. **T8877**

DEEP SOUL OIVER
Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). **T6958**

SEEKING IN EAST BAY
Pretty, witty writer with hazel eyes and high ideals seeks LTR with stable, caring man. My interests include progressive politics, film, art, gardening, and comedy. **T8269**

GOOD CONVERSATION
Educated, loyal, affectionate SF, 43, 5'5", 125lbs, enjoys the arts, good conversation, reading, movies, music. Seeking aware SM, for friendship, possible LTR. **T8845**

AD OF THE WEEK

EXPRESS YOURSELF!
Don't repress your self. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. **T8948**

This Lucky Advertiser has won dinner for two, a value of \$50.00, courtesy of

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LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **T6936**

HELLO
Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T8475**

MERRY WIDOW SEEKS LOVE
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **T6989**

EMOTIONALLY AVAILABLE
WF 22, 5'8", seeks guy who has direction and motivation, wants to have fun and knows how to be honest. Hopefully develop friendship and relationship! **T8683**

NUDE SLEEPER SEEKS PARTNER
OWF, 27, enjoys sleeping in the nude. Seeking strong, independent male who knows what he wants and enjoys going after it. **T8669**

SEEKING FUN RELATIONSHIP
This WF, 31, seeks a man over 45, who is interested in any type of relationship. **T8670**

THE BALM
Environmentally friendly WF, 36, enjoys pickles, black licorice, and KQED's Michael Krasny. Seeking man, 30-44, who uses words that I don't know. **T8671**

RHOMER'S AUTUMN TALE
Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. See the movie and think about it! **T8674**

READY...SET...GO!
Full-figured SF, 37, seeks SW/American-Indian male, East Bay area. Prefer long beautiful hair, cocky, well-endowed, at attractive, sensual, honest, easy going. No games/drugs/kids. HIV for fun and friendship. **T8677**

ERIC ROHMER'S AUTUMN TALE
Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. Are you her type? See the movie and think about it! **T8511**

SOUL CATCHER
Oak as coffee with a dash of cream. SF, 25, 4'11", 195lbs, enjoys movies. Seeking casual dating, possible LTR. **T8611**

CREATING A JOYFUL LIFE
Intelligent, attractive, humorous SWF, 47, N/S, college educated, enjoys sports, hiking, reading, movies, music. Seeking SMOG, 42-51, with similar interests for friendship, possible LTR. **T8498**

WANTED: PERMANENT VALENTINE
Eurasian beauty, struggling artist, seeks financially secure, incorrigibly romantic, generous, monogamous WPM, 40+, 6'+, to be my very special beau. **T8500**

DINING COMPANION WANTED
I love to dine out. Come dine with me in a great neighborhood restaurant. I'm a great gal looking for a great guy. **T8495**

LOOKING FOR MR. RIGHT
Outgoing, versatile Native-American female, late 40s, 5'7", 169lbs, medium-length dark/taupe, H/W proportionate, long-legged, seeks distinguished, sincere, down-to-earth African-American gentleman, for travel, fun. **T8590**

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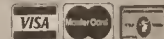
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COQUETTISH BRUNETTE

Attractive, newly-born, free spirit with artist mind, seeks fun and conversation with open gregarious guy, for friendship or more. This coquettish brunette SF, 38, 5'8", 125lbs, has a great appreciation for life. Desires an adventurous guy, who can keep up with my pace. **T8497**

MODEL'S COSMETIC SURGEON
said I'd look 15 years younger... Bust, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **T8488**

Congratulations!

TO OUR BLIND DATE CONTEST WINNER

SWEET & SEXY
SF, 21, 5'6", 145lbs, blonde, aspiring photographer, seeks handsome man to be my inspiration. Would you mind modeling and doing some assisting? Let's have good times! **T8466**



JUST WANNA HAVE FUN
Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. **T8425**

EBONY PRINCESS
Very attractive, honest, passionate SF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **T8433**

SCORPIONDOORSFRONTDOORS
Independent and sensual OWPF, 38, who's friendly, loves beach, camping, roadtrips, puppies. Seeking musician/artist. **T8311**

PROGRESSIVE SEEKS SAME
Leftist, writer activist, seeks intelligent progressive men, who want to change the world for intellectual stimulation, fun. I like exploring new places and ideas, getting high. KPFA. **T8700**

SEEKING GENEROUS MAN
SWF, 5'5", 110lbs, 32c, likes to show a man a good time. Seeking affluent, generous man to have good times with. **T8397**

TALL APHRODITE SEEKS...

Clark Kent. Beautiful, intelligent, psychologically and spiritually-oriented, curvaceous female, 39, 5'11", with advanced degrees, seeks tall, intelligent, degreed, spiritual, compassionate male, with integrity. **T8308**

THROW CAUTION TO THE WIND

Sultry, smart, passionate, green-eyed doll, 32, seeks attractive, available, articulate, stable man, 28-37, to enjoy comedy, music, tv, films. Could it be you? **T7936**

PIECE OF ART

Beautiful, original, provocative and interesting seeks to be seen, understood and appreciated by someone willing to study my deeper meaning. **T826**

I'M YOUR NEW YEAR'S RESOLUTION
You want to capture more joy in life with a dynamic, affectionate, voluptuous, slim, 5'7", classy homeowner. You: SWPM, 40s, N/S, socially adept, good communicator, capable of connecting on an intellectual, intimate, and emotional level. **T816**

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S. **T7797**

BLUE EYED IN BERKELEY
35 1/2, 5'7", 135, active, artistic. Seeking eligible bachelors for independent study to discover if there is any intelligent, warm-hearted, non-smokers also looking for a LTR, possibly marriage and children. **T805**

PETITE PASSIONATE PIXIE
Youthful 50ish, ISO not-so-tall, attractive, easygoing, intelligent, caring man in 50s for conversation, city walks, cultural events and cuddling. Possible LTR. **T6977**

DEAR CUPID,
Please send me a happy, healthy, handsome, honest, kind, compassionate, spiritual and emotionally available S/OM, 40-50, N/S, N/Or, and no kids. Love Anne. **T6949**

OIL SHEIK,

Investor, tycoon, dealer or any other financially endowed man sought by 21 year old, tall, curvy, exotic arm candy. P.s. be very generous. **T6938**

ART, TRAVEL, WEALTH
Charismatic performing artist/poet 46, flamboyant seeks daring, modern art lover. Be SWM in 40s-50s love films, travel, spirituality for deep, serious connection. **T6971**

NON-WORKAHOIC LAWYER
Seeks wise sweet loving man. I'm 45, mid-west born, east coast educated. would love to find friendship and more. share laughs, ideas, adventures, life's story, sensuality, with an evolved, open-minded, nurturing man, 45-53. **T8147**

FRENCH CONNECTION
French, beautiful, blonde, blue eyes, 33 years old, Libra, long legs, 5'7", 130 lbs, sincere and honest looking for European man between 30-50, clean cut, well-traveled, attractive, sense of humor, bon vivant. Let's meet. **T6959**

BE MY VALENTINE
Christy, pretty, 31, kind-hearted, honest seeks best friend and soulmate. **T6956**

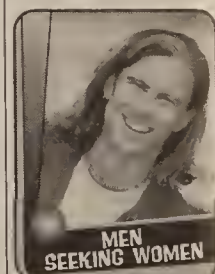
19 year-old, 5'6", dark brown hair and eyes, fit, 100% European. Looking for people who love to go out. I enjoy art, clubs, the beach, concerts, parties, belly dancing and more. Sound interesting? Then give me a call. **T6954**

WARMHEARTED, ATTRACTIVE

Slim, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive, warm. N/S. No kids. Serious only! **T6995**

40... BUT HOT!
Busty, slim SWF, big, brown bedroom eyes, high cheekbones, (former model, exotic dancer, massage therapist, budding book writer), open to VIP SWM, house/sail boat owner, A+, for dating, playing darts, internet exploring at your place. Marin preferred. **T7934**

NORTH BAY BEAUTY
Looking for a soul connection with that certain someone. You are 45-57, tall, trim, confident, vegetarian. N/S, N/O. I am beautiful, blonde, 5'4", 119lbs, professional, self-sufficient, very together, hip lady. **T7932**



SENSUAL & A LITTLE SILLY

Slim, handsome SWM, 33, engineer, midwestern type, seeks cute, smiley, smart, warm SF who loves hardcore exercise, bay area variety, strong open communication. **T9049**

LOOKING FOR LOVE
SWM, 44, 6'1", blond/blue, enjoys motorcycles, biking, sports, dining out, movies. Seeking SF with similar interests, for friendship, possible LTR. **T9169**

LONG-HAIRED MUSICIAN
SWM, 28, seeks woman, 18-30, for intense, monogamous relationship, travel, and incredible adventures. **T7699**

CURIOUS SBM 37
seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. **T6967**

WITTY POLYGLOT GLOBETROTTER
British-accented, Progressive liberal, agnostic buddhist, 30s, Ph.D, slim, long-haired, mediterranean-looking, devastatingly bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about! **T8306**

ROMANCE BY CANDLELIGHT
Handsome, self-employed 08M, 37, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **T8484**

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Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. ☎9046

EAST COAST ATTORNEY...

and investment banker relocating, SM, 36, 5'8", 157lbs, knows no one. Seeking SF, 28-38, for friendship/LTR. ☎9047

SEXY, FINE, CUTE

SM, 24, 6'4", 240lbs, long hair, light brown eyes, loves basketball, football, movies, wine, and dining, partying. Seeking outgoing lady who speaks her mind. ☎9139

LOOKING FOR FRIEND

SM, 29, 6'1", 190lbs, bald by choice/brown, medium build, father, likes movies, basketball, clubbing, dancing, San Diego, fun times. Seeking attractive lady, 25-39, Friends first. ☎9154

PALE, LARCE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters with college-educated women, 35-46. ☎6805

SWEET AWAY...

by sexy pirate or carried off by handsome highwayman. Saucy wench is helpless prisoner, soon becomes willing mistress. She's you; I'm he. ☎9043

INDEPENDENT GUY

Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. ☎8940

YOUR SOUL MATE

SHM, 28, 6'1", 185lbs, enjoys sports, walks on the beach, going to the movies, romantic dinners. Seeking tall S/DWF, 22-35, with nice figure. For dating. ☎9045

COT AFRO?

Berkeley artist, 39, athletic, endowed, N/S, good cook, seeks adventurous Oakland woman: not materialistic, intelligent, humorous, womanly thick ass, for relationship, tantric passion. ☎9031

NO SHORT SKIRTS

No shorts, ever. SWM, with many interests, would cherish the honest and therefore consistent modesty of a woman for all seasons. Asian a plus. ☎6822

LAISSEZ L'AMOUR OE PHASE

Charming, established, European, professional gentleman, 40, seeks sensitive, imaginative, West European lady, 28-39. Let's enjoy romantic art, France, wine. ☎9038

HARRIED INTELLECTUAL

Musician seeks humorous, elf-like rabble-rouser. I be him, you be her, and we be happy. ☎8680

NEW TO THE CITY

Just moved to SF from the Peninsula, looking to meet new people and try new things. I work hard but play hard, too. SWPM, 37. ☎9025

HELLO IS ANYBODY OUT THERE

SWM, 33, N/S, likes camping, hiking, sunsets, bonfires, adventure, deep conversation, comfortable silence. Playful inner child, bold honesty are important. Seeking like-minded woman, 21-35. ☎9028

CUTE AND CREATIVE!

Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life, seeks warm, creative, good-hearted, cute female for fun, friendship, and romance. ☎9029

IF SPANKING...

has positive associations in your secret fantasies, and you're an attractive female, 20s-40s, thin/medium build, call this handsome SWM, 30s, PhD, interests in literature/art/film. Friendship/LTR? ☎9122

OLDER WOMAN?

SWM, 38, exotic looks, drug-free, financially secure, seeks sensual relationship with older woman, 60+. Chemistry more important than age, race, or size. ☎9032

DEFROCKED PRIEST

Attractive, 81WM, 48, swingjazz player, writer/poet, seeks naughty, sinful adventures for walks on beach, videos-x, bible study, and kinky sex. ☎9042

SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎7952

SAM SEEKS TATTOOED GIRL

Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. ☎8172

CUTE AND CREATIVE!

Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life. Seeking warm, creative, good-hearted, cute female, for fun, friendship, and romance. ☎9026

ASIAN, EAST INDIAN OR LATINA...

princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. ☎8309

USUAL STUFF

Me: SAM, 29, 5'7", 155lbs, perfect, god-like, no scars, marks, or tattoos. You: SA/WF, maximum 3 moving involutions, not obese or born-again. Age open. ☎8314

ATTRACTIVE, SMART

SM, 439, 5'11", artist, seeks cool SF, 28-35, artist type, with sense of humor, for fun and adventure. ☎8872

THE OFFERENCE

SWM, 38, 6'1", medium brown hair, brown eyes, smoker, seeks female, 26-37, 5'3"-5'10", for friendship or relationship. ☎8874

MYSTIC

This SWM, 45, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. ☎8414

COUNTRY LIVING

North State, European, tall, slender, handsome, very youthful, honest, caring, affectionate, humorous, financially stable OWM, 60ish, nice home, seeks younger, relocatable lady, any race, not overweight please. ☎8876

LET'S TALK SOON!

Seeking a woman who must be willing to lie about how we met. Fun, passionate SPM, 29, seeks SWF 24 to 40. ☎7793

LADIES, LOOK NO MORE

Prelaw student, San Diego SWM, 21, N/S, great sense of humor, enjoys playing sports, having fun. Seeking SF, 18-25. ☎8867

STONER CHICK WANTED

Nice-looking SWM, 42, 6', 190lbs, enjoys electronica music, being outdoors. Seeking fun, vegetarian woman, 25-41. ☎8868

MISSING NER

I am creative, down-to-earth, smart, and handsome, 42. I'm simply looking to find a compatible woman. ☎8869

SPIRITUAL SOULMATE IN SF

Kind, open, honest, communicative, intelligent, supportive, fun-loving, considerate, romantic SWM, 47, 5'10", 176lbs, N/S, good sense of humor, seeks SF, 27-35. ☎8870

ONE OF A KIND

Hard-working, financially secure WM, 39, 6'1", brown/blue, moustache, good shape, seeks someone special for fine dining, get-aways. ☎8990

SEXY BLUE EYES

Hard-working, fun-loving, good-hearted SM, 32, 6'3", 230lbs, blond/blue, great smile, enjoys beach, stargazing, reading, fishing. Seeking quiet woman for commitment. ☎8968

LOVE TO TALK & SMILE

Hard-working SM, 33, 5'10", 200lbs, never married, no kids, enjoys working out. Seeking sweet, tender-hearted SF, 18+, with a sexy smile. ☎8978

BLACK WOMAN WANTS!

Black woman, who's body and spirit I can lift. Educated SWM, contractor, 5'9", 158lbs, N/S, enjoys swimming, singing, vegetables, laughter. ☎8871

SEEKING THAI

SWM, 32, N/S, 5'10", brown/brown, seeks SF, 18-40, 4'-6", for friendship first, possible LTR. ☎8862

WANT HONEST SWAMP CHICKEN...

moon cricket or knuckle-dragging sea monkey. Open-minded, fun-loving SM, 49, hard-working man seeks SF, 29-49. ☎8863

WIN MY HEART

SWM, 55, 6'2", drinker, gray/blue, seeks SF for friendship first, possible LTR. ☎8865

ITALIAN STALLION FOR YOU!

Very attractive, funny, intelligent, well-established Italian WM, 25, 6'4", 225lbs, seeks SF, 18-25, for relationship. ☎8866

HANDSOME, SINGLE OBM

Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities, 45+. ☎6991

EUROPEAN-CANADIAN

SJM, 5'8", mellow, older world traveler, dancer, with casual lifestyle, would like to meet sexy, vivacious, youthful, fun-loving life companion. ☎8855

START FAMILY?

Tall, loving SWPM, 48, homeowner, musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady. ☎8860

FRIENDS OR MORE

OAM, 41, black/black, father, light smoker, seeks slender female, 18-25, for friendship, possible relationship. ☎8850

LOVE YOUNGER MEN?

Fun, adventurous, open-minded SHF, 29, N/S, enjoys the arts, travel, tennis, bicycling, intelligent Seeking open-minded, free-spirited SWF, 40+, for friendship, possible LTR. ☎8851

ATTRACTIVE AND BIG-HEARTED

Self-employed OWM, 41, 5'9", brown/brown, athletic build, seeks SF, 33-44, for friendship, possible LTR. Occasional drinker ok. ☎8853

LOOKING FOR PLAYFUL WOMAN

Intelligent SWM, 27, N/S, enjoys hiking, parks, museums, reading, good movies. Seeking intelligent, creative, fun-loving SF, for friendship and dating. ☎8846

LOVE TO PLEASE

Tall, blonde, handsome, intense Swedish male, 33, seeks fine, hot young ladies who enjoy being pleased. I'd love to blow your mind! ☎8942

NELLO, GIRLS

Gentleman, 19, seeks fun-loving, attractive female, 18-23, with a good sense of humor, for fun, maybe more. ☎8840

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

A YEAR FROM NOW...

you'll be thinking about the best day you enjoyed while in love with a WM, 45. Call for more details. ☎8837

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. ☎6411

BLACK PRINCESS...

who's trustworthy, with good heart, sought by middle-aged, good-looking one-woman man to love and treasure you always. All replies answered. ☎8829

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

PRINCE IN THE CITY

You are 30-40, with attitude and style. You bike, hike, run, or play tennis. You're lean, passionate, focused, in great shape, secure with yourself. If you are a bisexual artist with red hair, piercings, cats, dogs, or a child, I want to marry you. Otherwise, let's start with coffee. I'm a positive, reformed bad boy into extreme sports, travel, work, city, and fun. ☎8673

SHORT-STATURE LADY WANTED...

for full-time friend and lover. Plump, earthy SWM, 59, 5'7", blue eyes, happy smile, independent nature, likes travel, stars, trees, sky, and ocean. ☎8771

FISH SEEKS OISH

SWM, 43, 5'10", 210lbs, brown/blue, smoker, in Redwood City, likes beaches, animals, writing poetry, water, road trips. Seeking sweet, attractive, sexy, open-minded female. ☎8761

LOOKING FOR ADVENTURE

Outgoing SM, 25, 5'4", 260lbs, black/brown, loves table tennis, shooting pool, walks on the beach, mystery books, having fun. Seeking humorous, outgoing, fun-loving, trustworthy female. ☎8768

LEFT-HANDED CUITARIST

SM, 29, 5'9", 160lbs, brown/brown, tan, sincere smile, loves surfing, music, reading. Seeking female to go out with. No games. ☎8772

SNOW ME YOUR WIT!

Quirky, working guy, 32, 6', somewhat educated, scatterbrained, epiphany avoider, seeks smart-ass chick, 25-35, for makin' fun of stuff. ☎8675

SINGLE ASIAN MALE...

45, 5'7", 185lbs, long hair, looks younger, artist, down-to-earth, with off the wall sense of humor, seeks attractive female. ☎8676

MUSIC IS MY MISTRESS

Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/O, for romantic or platonic dates at local clubs and festivals. ☎8678

ROMANCE 2001

Attractive, tall, chocolate man, 6'2", 200lbs, loves smooth/classic jazz, concerts, movies, dining. Seeking SF who's easily satisfied; someone who's simple when it comes to me. ☎8679

STRONG, SENSITIVE

Handsome, tall, financially secure DWM, 38, seeks pretty, sensitive, communicative SWF for dancing, theater, dinner, and possible travel. Romantically and spiritually inclined a plus. ☎8682

LET ME COUNT THE WAYS

Professional, attractive, educated, classy SSM, 40, 6'1", 210lbs, seeks stylish, sensual SWF, 26-42, 5'7"-10". Pluses: attractive, intelligent, and enjoys working out. ☎8663

EXTREME ASIAN

Special service for handsome, good-looking, HIV- WM by hot Asian, 36, 5'6", 125lbs. Sit back and relax. Enjoy yourself. 8i or married ok. ☎8660

LET'S EXPLORE

Tall, eclectic SWM, 40+, seeks a brassy, busy WF, for passionate and spontaneous dating. We can enjoy music, movies, arts, and outdoors. ☎8667

SMART AND SEXY

Non-committal SSM, 48, 5'8", in good shape, well-traveled, loves dancing, good times. Seeking SF for friendship first, possible LTR. ☎8751

LONELY AND LOOKING

SWM, 52, 250lbs, short black hair, bow-legged, seeks honest, secure SF for friendship first, possible LTR. ☎8760

FRIENDLY EXPLORATION

Boysishly handsome, healthy, intelligent, masculine, athletic 81WM, 5'10", 170lbs, great body, curious, friendly, sensual, inexperienced. Seeking similar, hot WM, 21-38, for discreet exploration/pleasure. ☎8665

NEW TO THE AREA

Outgoing SWM, 32, 5'6", brown/brown, new to area, enjoys club-hopping. Seeking fun-loving SF, 18+, race open, to show me the sights and have some fun. ☎8666

ITALIAN

WM, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, laughter, European travel, music, art, photography. ☎8652

OPTIMISTIC AND OUTGOING

Easygoing, supportive, encouraging, humorous SWM, 38, with abundant interests, seeks female partner with shining spirit and gentle heart for lasting relationship. ☎8649

WILLING AND ABLE MAN

Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. ☎8650

PISCES/ARIES GUY

Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎8647

GWM ARTIST, 43

Handsome, masculine, smart, creative, sensitive. Love classical music. Very non-scene seeks GWM, with similar qualities, for LTR. ☎8648

LOOKING FOR A FUN WOMAN

Single male, 30, seeks female, 27-38, to hang out with. Friendship, possibly more. Let's share interests! ☎8509

NELLO!

Bright, tall, happy, shy poster-child for springtime, 44, seeks female, 21-43, with that sweet song, gentle laugh, and precious sight! ☎8510

ZEUS SEEKS LEDA

Warm-hearted, intelligent, handsome SM, 39, 6', 180lbs, with compassion, smarts, verve, curiosity, confidence, vigor, imagination, playfulness, passion, seeks adventurous woman/couple, with brains and beauty. ☎8512

SLEEPLESS IN SANTA ROSA

Tall, trim, easygoing, healthy, emotionally/financially secure SWM, 58. If you're fun-loving, trim SWF, age open, we can wine, dine, dance, share fun, friendship and romance. ☎8514

SEEK SEXY LADY

Outgoing SHM, 5'7", 150lbs, likes conversation. Seeking very attractive SF for fun and friendship. ☎8623

LOOKING FOR THE RIGHT ONE

SAPM, 39, 6', 180lbs, in good shape, with a great sense of humor, enjoys film, theater, live music. Seeking dynamite gal with great personality. ☎8502

FULL OF CHARM

SHM, 41, 5'11", 165lbs, brown/brown, N/S, enjoys many activities, seeks SF, 35+, for friendship, possible LTR. ☎8504

SEEKING OTHER HALF

SWM, 41, N/S, enjoys music, biking, hiking, dining out, movies, reading. Seeking SF, for friendship, possible LTR. ☎8505

OSN BERKELEY

2/7. Noonish. Our eyes met twice. No words were spoken, should have. I would like to meet you. ☎8609

VIRTUOUS ROMANTIC

Handsome, passionate OWM, 46, 6'2", 195lbs, brown/brown enjoys gardening, antiques, fine wine, fitness seeking tall, slim SWF, 35-45 with similar interests. ☎8508

SHY YET NORRY?

Virgin/semi-virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM, well-endowed, very gentle, petite ok. Patient teacher will help you reach your full sexual potential. ☎6839

DOONE PLAYING GAMES

College-educated, down-to-earth, sincere, intelligent SAPM, 35, big believe in Karma, seeks friendly, intelligent SF, 22-33, for friendship first. ☎8490

LET'S GET OUT OF HERE

Romantic, caring, honest SWM, 55, loves travel. Seeking female, 35-50, who wants to share time together. Are you ready? Let's talk! ☎8491

MUSIC AND LAUCHTER

SWM, 27, PhD student with ambitious goals, enjoys playing guitar, hiking, skiing, dancing. Seeking female, 19-24. I can make you laugh! ☎8492

YOUNG AND FUN...

Clean S8PM, 21, 6'1", athletic build, loves having fun. Seeking female, 18-26, in the Bay. Let me know if you're interested! ☎8493

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SWM, 49...

hopes to please a woman by wearing her clothes during strict feminine role training. Old I mention I'm helplessly submissive? ☎8943

Snoop doggy

Dear Andrea:
I snooped through my boyfriend's e-mails (I hate myself for it) and found he's been looking for younger girls to chat with. I'm not trying to put a moral label on this, but I feel deceived. I've read your responses to others about their boyfriends going online for XXX pics and erotica, and I agree they're going to do it and there's nothing wrong with it. I also know it's truly none of my business. Do you see chat and exchanging e-mails and phone numbers as a form of unfaithfulness? I want to rebuild the trust between us, but I'm not sure I can stand knowing that he's telling other women what he'd like to do with them.

Love,
Say Together and Stay Sane?

Dear Sane:

Creepy-crawling through your boyfriend's files was a tactical, as well as a moral, error. Snoops almost inevitably find the very something they were looking for and didn't want to see, which they can never discuss without first admitting to having been snooping to begin with. Always keep to the moral high ground — you never know when you're going to need to look down on someone else's behavior.

That was the obligatory lecture. Now that you know what he's been up to, though, are you absolutely positive that it's none of your business? While I will always defend the right to read, chat about, or download whatever filth a person happens to crave, getting someone's phone number begins to cross the line. While I wouldn't go so far as to claim that this behavior constitutes cheating, it implies a willingness or possible intention to step out in a way that porn and anonymous chat simply do not. Unfortunately, screechy accusations of adultery at this point will not produce the desired result: utter contrition followed by his never doing it again.

Unappealing as the prospect may be, you will have to 'fess up to your behavior and be just as nonjudgmental and levelheaded as you sounded in your letter to me. You will have to ask him to explain his intentions toward the recipients of his e-mails and try to believe him when he says he never meant to meet any of those girls or — God forbid! — touch them. Only when he believes that you can speak of this rationally will he be able to tell you what he's really up to and why.

Once he can talk about it, he may not even need to do it — the more hidden and forbidden a behavior, the more desirable it gets, as any parent of a teenager will agree. Of course, if you two had been open with each other to begin with, you wouldn't be finding yourselves playing these weird games now. This sort of mess is precisely why I am such a big proponent of, in some form or another, an open relationship. It's not that I think all couples should start bringing home "bi-curious" women or finding frat boys on the Internet — far from it. I do believe, however, that couples who can admit to each other that other sexual possibilities exist, even if only to explicitly forgo them, are likely to last longer. It's the ability to speak the unspeakable ("Your friend's kind of hot") without fear of censure or dish-throwing fits that can keep a relationship sane and sexy. As I believe you already know, tight-lipped, tight-assed insistence that "It's only you and you alone I want" will net you exactly that: You. Alone.

Love,
Andrea

Dear Andrea:

I'm male, 34, and recently had the unpleasant experience of getting involved with a couple who described themselves as "polyamorous." I met the woman (age 43) by chance, and we were instantly attracted to each other. I enjoyed the "older woman" aspect, and apparently so did she because we began a monthlong sexual relationship. The only problem was, as I found out later, that she's married, and her husband was fully aware of what she was doing! I only found this out after our fourth week together. She wanted to introduce me to her husband and, she said, maybe we could all get along even to the point of a threesome. I refused and was angry that she was not fully honest with me until so late. I am not at all into this scene and have stopped seeing her. I feel used and a little resentful. Do you think I should feel this way?

Love,
Poly-What?

Dear What:

Of course I do. This woman and her husband may be swingers or members of some obscure subculture I don't recognize, but they are not polyamorists. As the bible of mindful promiscuity, The Ethical Slut, would have explained to them, if they'd bothered to read it, the whole point of true polyamory is telling the truth. Laying little traps for people (Surprise! It's my husband!) may get you laid in porn films or Penthouse Forum, the apparent sources of this couple's sexual ethics. In real life, such behavior only gets you dumped. Or maybe punched in the face.

Love,
Andrea

Dear Readers:

If you're in the Bay Area and wish you could answer all these sex questions rather than having to ask them, you'll want to take San Francisco Sex Information's (fabulous) spring training. Check out www.sfsi.org/class.html or call (415) 989-SFSI or 1-877-472-SFSI to find out all about it.

Love,
Andrea

ROMANCE, ADVENTUROUS

Romantic, adventurous. 5M, 5'11", 160lbs, light brown/blue, mustache, slim built, loves animals. Seeking outgoing, understanding, compassionate, open-minded. SF with similar interests. Communication is important. **T8483**

CULTURED MYSTERIOUS ARTIST

Tall, funny, intelligent, independent WM, 29, long blond hair, mustache/goatee, passionate about art, self expression, new experiences, sex. Seeking female, 21-40, to settle down with. **T8482**

JURY DUTY 1/29/01

You: AF reading book. Me: WM. We didn't serve. Spoke briefly as we left. You saw old acquaintance as we were leaving jury room. Coffee? **T8463**

SPRING FEVER

Caught you be surprise? Maybe a discreet encounter with fit, healthy, 30 year-old WM would help. You, 22-35. **T8469**

YOUNG & FUN

Kind, romantic, slim, handsome SBM, 19, 5'9", loves romance, beaches, candlelight dinners, positive activities. Seeking seeks mature, secure woman who'll like me for me. **T8581**

SMART AND SEXY

Single white male, 35, college educated, non-smoker, no children, seeks female, 21-35, to share time with. **T8479**

SINGLE AND LOOKING

Single white Protestant male, 55, N/S, with college degree, children not at home, seeks female, 43-55, for fun, friendship, possibly more. **T8328**

I AM FREE, YOUNG, AND SINGLE

Single white male, 25, seeks very nice girl who likes cuddling, fun in bed, watching movies, and going to other cities. **T8329**

NICK SEEKING NORA

5WM, 44, N/5, enjoys film, literature, comedy, the great outdoors, eclectic dining, animals, romance. Seeking SW/AF, 32-43, with great sense of humor. **T8330**

FUN-LOVING, HEALTHY

White landscaper, 50, enjoys talking, dancing, exercising, body surfing, etc. Seeking pleasant looking, happy woman, to age 46. **T8331**



EAST BAY

Mature, appreciative academic seeks gay/straight/bi exhibitionist or curious, 25-55, for private encounters at his home. **T8605**

STRAIGHT? GELTIC? HIRSUET?

Gentle, mature, talented 5an Francisco GWM offers stress reduction for straight, 30+ Celt, who appreciates having his hairy, muscular masculinity appreciated. No reciprocation. **T8844**

ORAL PLEASURE FOR MARRIED BI

5WM, 48, seeks men, 35+, first timers, hairy a plus, for evening/weekends. Discreet, clean, HIV-, no reciprocation required. **T8841**

TWO DIVIDED BY ZERO

Bright, handsome, athletic GM, 37, seeks romantic, sexy, healthy guy, 27-37, with great sense of humor, for monogamous relationship. **T9033**

MAN TO MAN

Black male, 55, 5'9", attracted to straight-looking, HIV-, white males, 50-80, single and available, who's taller and heavier than me. Top only. **T9035**

MASCULINE GUYS 21-36

32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **T7810**

JOCK SEEKS STRAIGHT DUDES

Solid jock, 5'5", 165lbs, 44inch chest, buzzed cut, seeks healthy, discreet, straight, Caucasian jocks/married/frat/construction dudes. I give discreet oral service. No reciprocation/drama/strings. **T8879**

GAY LATINO MALE LOOKING

Sweet, caring GWM, 23, N/5, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put his all. **T8852**

BEND OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **T8857**

SEXY, HOT BODY

Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Do you want to be my lover tonight? **T8251**

5WM, 35, 5'9", N/5, brown eyes, college grad, seeks college-educated SF, 25-40, for friendship, possible LTR. **T8847**

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, tall top male, 22-42, honest, sincere, healthy. For dating/traveling. **T8156**

ALTEMA-BOY SEEKS BOY

Post-punk Latino boy, 25, seeking partner in crime. I enjoy cafes, dancing, ethnic food, bookstore browsing, alterna-pop, queer politics. Seeking someone fit and confident. 21-32. **T8839**

SALUTE!

Only the creative live life! 30s, blue-eyed European seeks Frenchman with imagination, 20s-40s. **T8828**

LOOKING FOR DATES

Cute, attractive GAM, 25, 5'10", 150lbs, looking for other GM, 25-45, H/W proportionate, for dating. Ethnicity unimportant. **T8830**

ATTRACTIVE

8M, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **T8662**

DISCREET

Sincere Oakland gentleman, 47, enjoys entertaining men over 50 in the late afternoons. No reciprocation involved. Go home happy tonight. **T8653**

HUBBY BUDDY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

BEST KEPT SECRET

Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean and HIV-, for a drink and JO at my place in SF. **T8499**

TWO DIVIDED BY ZERO

Bright, handsome, athletic GWPW, 37, 5'10", 155lbs, black/brown, 5, 10, 1seeks romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **T8494**

LOOKING FOR A BOYFRIEND?

Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more, 18-25. **T8480**

THIS GAN'T BE POSSIBLE!

Good-looking guy, not into the scene, seeks regular guy, 27-37, for possible long-term relationship. **T8300**

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VERY GOOD-LOOKING

Well-built, very masculine, 44 year-old Silicon Valley professional, ex-navy officer, enjoys anything that's mainstream: baseball, cars, business, family, friends, church. Seeking same. **T8836**

LOOKING FOR FUN

5WM, 41, enjoys dining out, movies, quiet evenings at home. Seeking 5M, 25-45, for friendship first, possible LTR. **T8685**

CUTE BOY NEEDS FRIEND

SWM, 20, 5'6", 130lbs, brown/brown, seeks guy to hang out with. Please be respectful and serious. **T8764**

TOP SEEKS BOTTOM

Handsome, sensitive, conscientious, devoted GWM, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russel Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **T8657**

AMERICAN" GUY

5M, 30, 6'3", 190lbs, blond/blue, swims five times a week, enjoys hiking, travel, and literature. If this sounds interesting, give me a call! **T8301**

EARTHY SPACEBOY

Super cute OJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **T8302**

BI-CURIOUS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet 8i or 8i-curious bottom, under 45. **T8396**

SHORT GUYS

Down-to-earth GWM, 35, 160lbs, hazel eyes, versatile, enjoys reading, movies, cooking, dining out, and dancing. Seeking guys, 31-39, under 5'8", for dating/LTR. **T8167**

LOOKING FOR ADVENTURE

5M, 39, seeks young WM, 18-30, for a good time. **T8254**

TRIM AND ATTRACTIVE

WM, 40, bottom, seeks W/AM, 30-50, top, must be clean and discreet and must like kissing. **T6957**

SPANISH LOVER

Slim, physically fit, romantic Scandinavian male, with nice blue eyes and smile, moustache, desires Latin male, 24-44, for LTR. Snuggly. **T8155**

CUTE EUROPEAN

Handsome, talented, smooth, 42, 5'9", ISO HIV-, younger Asian male 18-35 for friendship and more. **T7819**

WINTER PLAYMATE

Masculine, versatile bottom, Black male 5'10", 175 lbs., smooth bod, mustache, goatee seeks tall White/Hispanic straight, BI, men 35+ for uninhibited, discreet fun. **T6919**

SALUTE!

The creative life live passionately! Europeans connect better. 30s, blue-eyed, 182 cm, seeks Frenchman aged 20-40s. **T7815**

Handsome Latino "boy", 27, 5'7", 135, goatee, bottom, 150 hot, generous day type (40-55) for LTR or fun night out on the town. **T7823**

OLDER, ACTIVE, INTELLIGENT

62 year-old GWM, HIV+, healthy Italian ISO partner in things I like. Theater, symphony, movies, hiking, camping, travel and adventure. I'm easygoing, versatile, non tobacco. **T6953**

Horny Stuout

Bi-curious? Near Colma BART WM, 50 for daytime fun. Discreet, private, I'm sincere, let's chat. **T7007**

WM, late thirties. Brown hair/Blue/Green eyes, 6'1, 185, clean-shaven gym-going, academic(Ph.D.), nice, warm stable, communicative, non-superficial, engaging, humorous. You: 25-45, college educated, professional, interest **T6947**

OLDER SEEKS YOUNGER

67 year-old athletic, 8i or DWPM, looking for a WM under 40 for safe, discreet from Marin County. **T7009**

FEET, SHEER SOCKS, ANYONE OUT THERE?

Attractive Latino, 34, 5'11", 190, dark features, Virgo, size 12 shoe, N/5, N/D would like to meet Latino, Whites or Asians into same fetish. N/5, N/O only, under 38, no games, serious only. **T6929**

ATTRACTIVE BLACK MALE

attached, 8i-curious seeks same in 8i-curious, straight-acting Asian male for long-term discreet encounters, 5'7" or under 140 lbs or under, age 18-30. **T6934**

LOOKING FOR SINCERITY

GAM, 32, 5'5", black/brown, professional, work out/slim-built. Seeking professional GWM 28-38, for friendship and possible LTR. **T6945**

TIMES SURE DO CHANGE

Hated cum. Gradually grew indifferent to it, now can't get enuf. Need daily fix. Suck you off best ever to maximize! **T7795**

DAD SPANKS BAD BOYS

Novices welcome. Light to heavier. Sex after preferred, but optional. Me: attractive oral top man 50, 6'5", 350 lbs. You: attractive GM, 21-40, slim. **T6966**

33 year-old Bi-curious WM, attractive, athletic, 6', 190 lbs, described as slightly resembling Mel Gibson. Seeking similar, well-endowed, 18-33 B1AM. Let's have coffee, more? **T6916**

COME SEE ABOUT ME

Athletic, rugged, professional, clean-cut, Asian, 53, 5'8", 155, seeking similar clean-shaven, lean or muscular WM with positive attributes for adventurous companion or more. Enjoy the outdoors, hiking, sports, running. **T6941**

GWM, 44, balanced, sincere, genuine, playful, communicative, contemplative, settled, enjoy lots, adventuresome. Prefer N/S, N/D, light drinker, HIV-, sensual, romantic for dating. LTR. **T6976**

8iMarried Male seeks same, BI or BI curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors. **T6792**

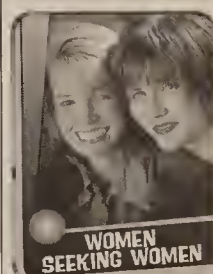
Big, fat, huge cock sucker sucks big, fat, huge cocks. 5quirt for me!! **T6980**

EROTIC MASSAGE

Free for straight, bisexual, and masculine guys with tight, trim builds from 18-45. Given by trim bisexual WM, 43. **T6917**

SGWM

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T6955**



NATURE WOMAN

Charming, warm-hearted, attentive, tender, passionate, faithful East Bay woman, 43, seeks kind, honest woman. No games, no lies! Friends first, last, and forever. **T9158**

LOOKING FOR PARTNER

G8F, 37, one child, financially stable, seeks only gay female for relationship. Mature woman only. Any race, no drugs or drama. **T8832**

BI CHICK IN THE EAST BAY?

Bi chick in East Bay? Very cute, slim 8iF, 23, occasional smoker, wants someone not shaved, very clean, O/D-free. Age/race open. **T9023**

PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. **T6922**

LOOKING FOR ADVENTURE

Single white Jewish female, 28, light smoker, no children, with college degree, seeks female, 18+, for friendship, possible relationship. **T8838**

WE TALKED PRESIDENTS DAY...

I asked if you wanted to play Marco Polo, but I really wanted to ask you out. Please call. **T8941**

FEMININE BI-F SEEKS PRETTY GIRL Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T6933**

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SWEET & SEXY

Independent, curvy, pretty, spontaneous SHF, 29, 5'6", 135lbs, enjoys laughing, dancing, working out. Seeking attractive, fun, true, sexy 8if, 21-35. ☎8684

FRIENDS FIRST

S8F, 5'10", sincere, honest, trustworthy, adventurous, enjoys sports, movies, the ocean, travel, conversation, quiet times. Seeking SF, 36-50, for dating, friendship. ☎8655

ATTRACTIVE FEMALE

G8F, 21, enjoys going out, bowling, skating, dancing, the movies, dining out. Seeking similar GF, for friendship, possible LTR. ☎8646

SEXY TRIPLE DS...WANNA TASTE?
BF, 5'2", 145lbs, 44DDD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? ☎8645

LOOKING FOR AN ADVENTURE

Very loving, affectionate, kind, witty female, 268lbs, brown/brown, a home person, seeks similar. ☎8467



OUR PLACE OR YOURS

Attractive, professional M/F couple desires sensual play with fun-loving female or couple. Erotic, respectful, safe adventures await. ☎8489

TRIO SONATA

Two polyphonic female violins desired for various positions with my male cello. Let's create passionate, episodic, and melodic sounds with our parallel fragments. ☎8842

GOOD PEOPLE, GOOD TIMES

White couple seeks 8if. We're never too bashful or shy to meet or play. With us, you'll be with good people and enjoy good times. ☎9039

GIVE IT TO ME

Looking for two guys give it to me at the same time. Youthful 40s 8ifWM, 6'1", 150lbs, clean shaven, light body hair, HIV. ☎9037

NAUGHTY MAID...

...later negligees, digital photos. Couple seeks normal to great shaped opposite sex, bi-couples, 50-70. We'll all be cuties. Retired best. ☎6981

SEEKING EXOTIC AND EXOTIC

SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. ☎6997

EXCLUSIVE HOUSE PARTY

Exceptional young couples and women only. Indulge yourselves. Flirt, play and explore your desires. Relaxed, sensuous, private atmosphere. Attractive, committed, adventuresome only. ☎7813

THRICE IS NICE!

Healthy, attractive, professional couple looking for attractive, healthy female. 8DSM. We are fun and like to share! Always safe and consensual. Always erotic. Call ☎8659

EROTIC PLAY

Let our hands and mouths delight your senses. Dare to play with this sexy, hot, couple. Call now. You won't be disappointed. ☎8496



A LADY IN THE PARLOR...

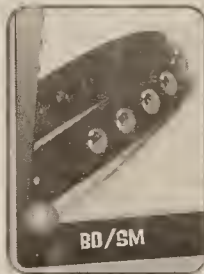
A harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. ☎9041

CLASSY, SLIM TS

Very attractive in Contra Costa. I'm 40, 6', 155lbs, smooth with 8 cup breasts and 40-29-39, seeks a masculine man for dates and possible LTR. My guy is fun, 28-55, clean and disease free. Call me! ☎9036

I'LL WORSHIP YOU

Femme post-op TS desired by handsome, romantic, sensitive, caring, honest sincere DWM, 58, looks 40s, 5'10", 235lbs, for 24/7 lifemate. ☎8486



GOLDEN SHOWERS

Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

BOOB SPANKINGS

Sexy, attractive, feminine, voluptuous beauty, statuesque, seeks buxom (D-F cups) shapely, "kinky", clean, discreet women to discipline me with your luscious mounds. ☎8880

SPANKING NEEDED...

by polite, well-educated, handsome SWM college boy, 20s, from female parent figure. I am discreet and have my own place. ☎8878

BE OUR PRETTY PLAY TOY

Ultra sexy and fine dominant black/Asian M/F couple seeks elegant, submissive missy for sessions of playful fun! ☎8487



HANDSOME MALE AVAILABLE

Handsome, respectful, discreet, fit SWM, 35, 5'11", 170lbs, dark hair, seeks females or couples, to explore fantasies. ☎9159

LET ME SATISFY YOU

Sexy blond 8F, 5'6", 135lbs, 36DD, seeks generous gentlemen, ladies, or couples for massage pleasures and more. ☎9133

2 IN 1

Single submissive (sometimes) male into TV servitude, 8/D, trim, mid-age, seeks attractive lady or couple for LTR. Show girl legs, discreet. ☎9030

SENSUAL INNER MESSAGE

Talented, long-fingered, full-hipped, Spanish-Norwegian male, 29, 6', 180lbs, non-player, seeks clean, multi-organic woman for full body work over. ☎8881

LOOKING FOR LOVE

Submissive, obedient lifestyle, 45, 5'11", 165lbs, seeks strict, dominant lady for slave and relationship. ☎8859

ENGLISH BUTLER AWAITS...

to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress, 20s-30s. ☎8687

NEWLY CURIOUS

WM, 43, seeks slim panyboy for girly porn, J/O. Requirements: tongues, toes, merlot, massage, merry widows, lingene, strappy pumps, stockings. Tactile, safe, and verbal. ☎8651

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METRON WOMAN

Beautiful redheaded woman. We met Saturday night 8:15 pm, Fifth and Mission garage. I wore a blue jacket, shaved head, mustache and goatee. "Red Jeep guy". Let's talk again! ☎8833

BART FROM GLEN PARK...

2/21 10:45am. You: red jacket, jeans. Me: blue jacket, jeans, black umbrella, off at Powell. Call and let's talk! ☎9044

JOHN FROM LAUNDROMAT

2/17, Lombard/Fillmore. We talked about skiing and your job search. Would love to continue conversation. ☎8856

SOLANO ZACHARY'S

2/14. You: beautiful Asian female, red sweater, black slacks. Me: tall, salt-n-pepper, black sweater, Levis. I couldn't take my eyes off you. Coffee? ☎8658

COCTEAU TWINS, LULLABIES

Feb 11th, Scared Rose. Didn't have a chance to ask if you are gonna get it. Heck, how about dinner? ☎8661

BART, SAT A.M./SF STATE

Teacher asst/architect! You: Beautiful brunette who asked the time. Me: Guy who spoke to you about your careers. Still wandering in a haze! ☎8664

IMAGINING

Stick out your tongue! ☎8654

RAINY SATURDAY AT RAINBOW 2/10

You: WM, blond, denim coat, leisurely shopper. Me: 8F, vintage glasses, asked about rain. Would love to talk. ☎8513

RETIRED CHEMIST

Betsy. Your appealing message left in box 8171, had an incorrect phone number. Leave the correct one, and I'll certainly call. San Francisco. ☎8507



NATURE LOVER

Adventurous, independent, out-door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

FRIENDS

SWF seeks other fun and interesting women to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. ☎9129

TENNIS PLAYER

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+ Listing your P.O. Box for written responses (\$25.00)

+ Blind Box or letter forwarding (\$45.00)

TOTAL

Total amount enclosed

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THE SAN FRANCISCO BAY
GUARDIAN

FREE AD

Classified Index

For Career Education and Employment see
Bay Area Careers
beginning on Page 120

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

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BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

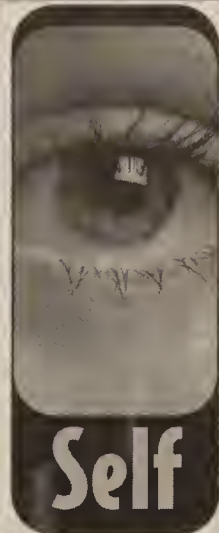
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Pacific Heights Garage Sale. 2201 Brodenck @ Washington. Sat. and Sun., March 10-11. 9-6. Children's toys, games, clothes, household, electronics, computers, tv, tools, kitchen ware and more.

Events

San Francisco Writers' Workshop Members Read to benefit Meridian Gallery March 16, 7:30pm. Elise F. Miller, LeAnn Lewis, Nancy Peterson, Ann Marie Meyers, Bradley Carboneau, Orend Brown. Meridian Gallery 545 Sutter St. between Powell and Mason.

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246739

The following person is doing business as KSO CONSTRUCTION, 2537 Lyon Street, San Francisco, CA 94123: Kenneth Scott Ostergaard, 2537 Lyon Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date February 14, 2001. This business is conducted by an individual. Signed Kenneth S. Ostergaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on February 14, 2001. **February 21, 28, March 7, 14, 2001. L# 352104**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 352102 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of YUN YONG KIM For Change Of Name. The application of YUN YONG KIM for change of name, having been filed in Court, and it appearing from said application that YUN YONG KIM has filed an application proposing that Her name be changed to YUNYOUNG KIM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of January, 2001. Ronald Evans Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352102**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318834 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ALEXANDER GASSEL Change Of Name. The application of ALEXANDER GASSEL for change of name, having been filed in Court, and it appearing from said application that ALEXANDER GASSEL has filed an application proposing that His name be changed to ALEXANDER FUJIWARA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of February, 2001. Ronald Evans Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318783 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH OAVIOSON (minority): KEIKO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVIOSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA OAVIOSON has filed an application proposing that His name be changed to KENNETH MURAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 318783**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319222 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of EARLEAN MARSHALL HITZ For Change Of Name. The application of EARLEAN MARSHALL HITZ for change of name, having been filed in Court, and it appearing from said application that EARLEAN MARSHALL HITZ has filed an application proposing that Her name be changed to EARLEAN MARSHALL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 28th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 352301**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319227 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of PHILIP KAM HWA CHEUNG For Change Of Name. The application of PHILIP KAM HWA CHEUNG for change of name, having been filed in Court, and it appearing from said application that PHILIP KAM HWA CHEUNG has filed an application proposing that Her name be changed to PHILIP CHANG. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 1st day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 27th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 352302**

SUPERIOR COURT OF WASHINGTON COUNTY OF KING NO. 01-3-00941-2KNT SUMMONS BY PUBLICATION in the Marriage of SAMANTHA L. SAMS, Petitioner and GUILLERMO VASQUEZ BERNAL, Respondent. TO THE RESPONDENT: The petitioner has started an action in the above court requesting: that the validity of your marriage be determined. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. You must serve your written response within 60 days after the date of the first publication of this summons (60 days after the 31st day of January, 2001). April 2, 2001, the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for the other relief requested in this summons. In the case of a dissolution of marriage, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered. Your written response to the summons and petition must be on form WPF OR 01.0300, Response to Petition (Domestic Relations). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Office of the Administrator for the Courts at (360) 705-5328, or from the Internet at the Washington State Supreme Court homepage: <http://www.courts.wa.gov/form/s/home.htm>

If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested. This summons is pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the State of Washington. Dated January 19, 2001. Signed: Samantha L. Sams, Petitioner, pro se

FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT: King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. **SERVE A COPY OF YOUR RESPONSE ON:** Samantha L. Sams, 13002 15th Ave., South, Seattle-WA 98148. **FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT:** King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. **SERVE A COPY OF YOUR RESPONSE ON:** Samantha L. Sams, 13002 15th Ave., South, Seattle-WA 98148. **FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT:** King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. **SERVE A COPY OF YOUR RESPONSE ON:** Samantha L. Sams, 13002 15th Ave., South, Seattle-WA 98148. **FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT:** King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. **SERVE A COPY OF YOUR RESPONSE ON:** Samantha L. Sams, 13002 15th Ave., South, Seattle-WA 98148.



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Pets

Cat - Brenda, 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Gladys - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Jack - 7 yrs, DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Jessica, 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat - Nicholas, 2yrs, DSH. Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Smiley Marie, 2 1/2 years, DMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs 510-769-1032.

Cats - Moppet (male) & Mippet (female), 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Oliver - Sylvia, 1.5yrs, DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.
Doberman Pups - gorgeous fawn colored. \$300 & up. (559) 221-8819.

Dog - Beautiful Rouvier Des Flandre 2 yrs, female, spayed needs caring home. Well trained. (510) 654-0104.

Dog Simba - 5 yrs, Shepherd/Terrier Mix, male, neutered shots. Good with kids and other dogs. Shy until he knows you. \$100 donation. (510) 444-3204.

Kittens Available - 3 months and 6 months. Spayed, tested, shots. \$55 and \$60 donation. Purrs (510) 444-3204.

Rabbit Bart 8mo., Brown/Black markings very playful, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Beatrice - 1yr, white w/brown spots. Very cuddly and playful. \$20 donation. Purrs (510) 444-3204.

Rabbit Bette - 1.5 yrs, brown, very playful and warm. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester#2 - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation Purrs (510) 444-3204.

Rabbit Pamela - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

Rabbit Penelope - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Peter - 5 months, mini-lap, grey, medium hair, very sweet, gentle, affectionate, energetic. \$20 donation. Purrs (510) 444-3204.

Rabbit Portia - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

Rabbit Sally - 1.5 yrs, White w/ lilac points, very friendly gentle, inquisitive. \$20 donation. Purrs (510) 444-3204.

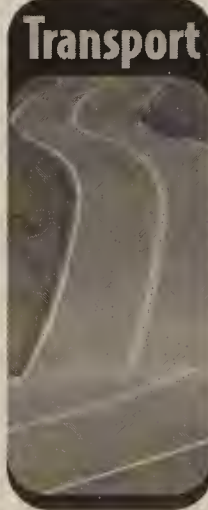
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Aries

March 21 - April 19

Power trips are cheaper when you book them at group rates. For example, if somebody has recently been exercising their megalomaniac muscle in your immediate vicinity, you'll probably feel inspired to go and lecture the first person you encounter about the shambles they're making of their life, which can point them toward going forth to correct the inherent flaws present in still others. This week you'll be taken for a ride in somebody else's SUV of secondhand superiority.

Taurus

April 20 - May 20

It's difficult to disagree with everyone. If the majority of people you know, from your mother to your best friend to your sweetheart's ex-coworker, all seem to believe you're headed down the wrong track, either you're a maverick genius facing tremendous opposition or you're wrong. Seek consensus this week (unless you're a maverick genius).

Gemini

May 21 - June 20

Sometimes other people can inspire you to do things you wouldn't normally do, maybe because you love them and want to make them happy. And sometimes other people motivate you toward action via less pleasant emotions. But then, in the long run, your motivations for doing things aren't nearly as important as the fact that you do them.

Cancer

June 21 - July 22

The planets aren't doing anything specifically calculated to make Cancerians all moody and weird for the rest of the month. So if you want drama, you'll have to write your own screenplay. Better yet, meddle in somebody else's drama (from a safe distance) and offer him or her pointers on effective emoting.

Leo

July 23 - Aug. 22

There are many options you can take when two of your acquaintances decide to have a big fight. You can take sides, thus alienating at least one friendship. You can take bets, thereby alienating both sides but possibly turning a profit. Or, you can simply stand by the side and appreciate the free entertainment. This week, you'll experience some fine amateur drama.

Virgo

Aug. 23 - Sept. 22

Lately I've been making up brand-new 21st-century superstitions: It's bad luck to send e-mail while wearing a hat. Never alphabetize your CDs on a Wednesday. Food additives with names longer than three syllables are invariably lethal. Replace all your outmoded irrational beliefs with brand-new irrational beliefs this week.

Libra

Sept. 23 - Oct. 22

Your ruling planet might be upset with you right now, but plenty of

March 8-14, 2001

other planets think you're swell — the one associated with substance abuse and madness, for example, and the one associated with rebellions and anarchy. Once you add in the benevolent blessings of the planets dealing with money and communicating with your friends, you're certain to have a blast despite the Venus thing.

Scorpio

Oct. 23 - Nov. 20

Sometimes time crawls by in a slow and torturous fashion. And sometimes the world is filled with fascinating projects and interesting people and whole new realms of entertainment. You can even experience both of these modes on the same day, sometimes even in the same hour, as this week will demonstrate. Expect your interest level to fluctuate wildly.

Sagittarius

Nov. 21 - Dec. 21

"Entrainment" is a \$20 word that scientists use to describe people doing the same thing at the same time. Dancing, doing the wave, stuff like that. It took scientists a very long time to come up with a word for this, as they tend to avoid stadiums, and people hardly ever invite them out dancing. Rescue a studious nerd from his or her ivory tower this weekend and thereby make your own contribution to academia.

Capricorn

Dec. 22 - Jan. 19

Don't sneer at populist forms of amusement this week. If we left all of our entertainment strictly in the hands of the wealthy, educated, and emotionally healthy, there would be nothing to dance to. Not to mention the fact that you'd have to engage in seriously risky behavior to maintain your quota of deliciously cheap thrills.

Aquarius

Jan. 20 - Feb. 18

There's a world of difference between cool and counter-cool. Afficionados of counter-cool adopt style merely because it's the opposite of whatever is popular. Genuine cool, however, avoids extremes and sets its own course. This week you'll possess genuine cool as long as you make no effort whatsoever toward either fitting in with or rejecting the crowd.

Pisces

Feb. 19 - March 20

I keep forgetting about the legendary sensitivity of Pisceans. One e-mailed me last month upbraiding me for this, and so I made sure this horoscope was scientifically tested on rats, guinea pigs, and live brine shrimp to make sure it contains nothing harmful to Pisceans. Offensive, however, is another matter. This week it is better to be offended than harmed. ❖

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Bass Player needed
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Bass Player Needed - for a
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Bass Player Needed - for 5F
trucker punk band, Crossroads.
Last bass player split due to
family crisis. Must shred, have
character, sense of humor; able
to tour/ record, call 415-820-
9685 email

crosstaps69@yahoo.com.

Bass Player w/ vocal ability
wanted for 5F power trio.
Influences: Cream, Black Crowes,
Led Zeppelin. Chris (415) 668-
8425.

Bass Player Wanted - HARO
EDGE0 folkrock, R&B, Dylan,
Joe Cocker, Stones. Eric (415)
333-9178.

Bass, Vocals Needed

For original Rock band. We have
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Misfits, Pink Floyd etc. Conor
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Drummer Needed - low-rent
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Old R&B/ everything in-between.
Not Derivative. (415) 437-2280
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DRUMMER NEEDED! 5F based
original rock trio looking for a
solid, reliable, strong, in-the-
pocket drummer. Eclectic indie
sensibilities. Murray 415-922-
5002, Oave (415) 929-7868,
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Drummer Wanted - We are post
punk, Alt Rock, strait up pop, I
don't know but I do know our
drummer is moving away so we
are looking for a tight, solid,
don't take yourself too seriously,
nothing is sacred, kinda
drummer. Interested? Call Cor
Man (510) 531-8005.

Drummer with space - seeks
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Writing collective. Gary (510)
559-3494.

Female Vocalist Wanted Multi-
Lingual, Eclectic, Eccentric
Vocalist needed for recording
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Ministry. After 7 PM. (415) 456-
5194

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attire. Please contact (415) 461-
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Guitar and Keyboardist Wanted
- 5F original modern rock band
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Kevin (707) 748-0298.

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Keyboardist Wanted - SF based
rock band with indie deal and
management seeks Keyboardist
for touring and recording. Male
or Female. Influences: Everclear,
The Cars, The O'Jays Warhols.
(415) 864-2193.

Male Singer Wanted - Must
Rock. No first timers.
Ozzy/Perry/Patton. Call for CO.
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Male Vocalist Wanted for
original hard rock power trio.
Experience, good lyrics, team
attitude and effort a must. (415)
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New Queer Cover Band - ISO
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Punkrock Singer Wanted -
Influences: propagandhi, Jehu,
NOFX, Clash, Bouncing Souls,
Minor Threat. Dan (415) 860-
7157.

Seeking Female Singer - for
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jingles, children's songs. Mike
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Singer Wanted for newly forming
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Vocals Needed. 5F's best Hard
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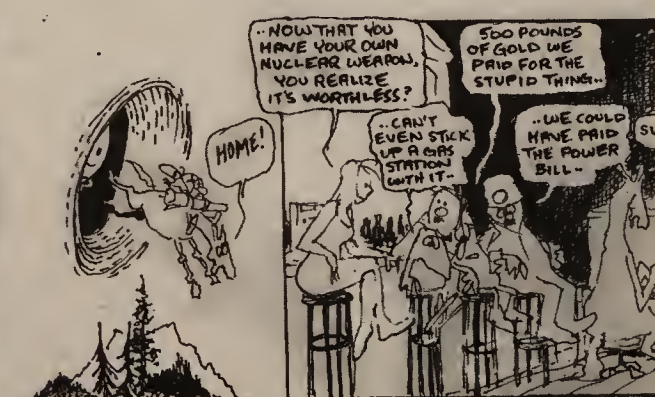


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Tandy (#135585) and Tomki (#135584)



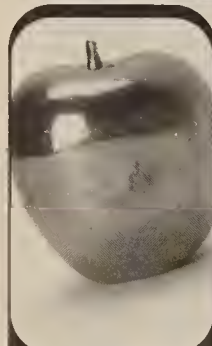
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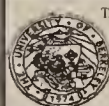
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DRIVERS/ DISPATCHERS NEEDED. FT/ PT. Drivers must have Class B licenses with passenger endorsements. Applicants must be 23 years of age, have H-6 DMV printout and must pass a physical/ drug test. Dispatchers must be organized, articulate and able to handle volume in a time sensitive environment. Call (650) 624-0500 x50 for interview time. Sign-on Bonus, Paid Training, Incentives, Overtime Pay, Benefits

SFO Airporter

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*Supervisors work from home to schedule in-store demonstrations at local grocery stores.

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Join our dynamic team and learn about healthy foods. Real Food Company, natural gourmet food stores has positions available. Real food offers good benefits and warm and committed working environment. Call or stop in.

Cashiers P/T, Produce Clerks P/T: 1023 Stanyan, SF. (415) 564-2800. Michelle/Aly Produce Clerks, Cashiers: 3939 24th St., SF (415) 282-9500. Dave/Sara

Exp. Grocery Buyer, Meat Counter Person P/T, Cashiers: 2140 Polk St., SF. Fax Resume: (415) 673-7420. Joe/Lou Cashiers, Deli Clerk: 3060 Fillmore St., SF. (415) 567-6900. Will Call or apply in person

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HOSPITALITY

JOB FAIR

RESTAURANT JOB FAIR. Thursday, March 8 and Saturday, March 10, 10am - 1pm. The Cathedral Hill Hotel will be interviewing for the following open positions: Restaurant Servers, Room Service, Servers, Lounge Servers, Bussers and Bellstaff. 1101 Van Ness Ave. (between Geary & Post) (415) 776-8200 or fax resume to (415) 441-1174.



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Call or stop in:

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Cashiers Produce Clerks
3939 24th St.: (415) 282-9500 Dave/Sara

Exp. Grocery Buyer Meat Counter P/T Cashiers
2140 Polk St.: (415) 673-7420 Joe/Lou

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10am - 1pm

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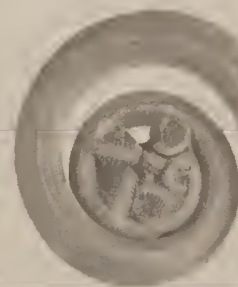
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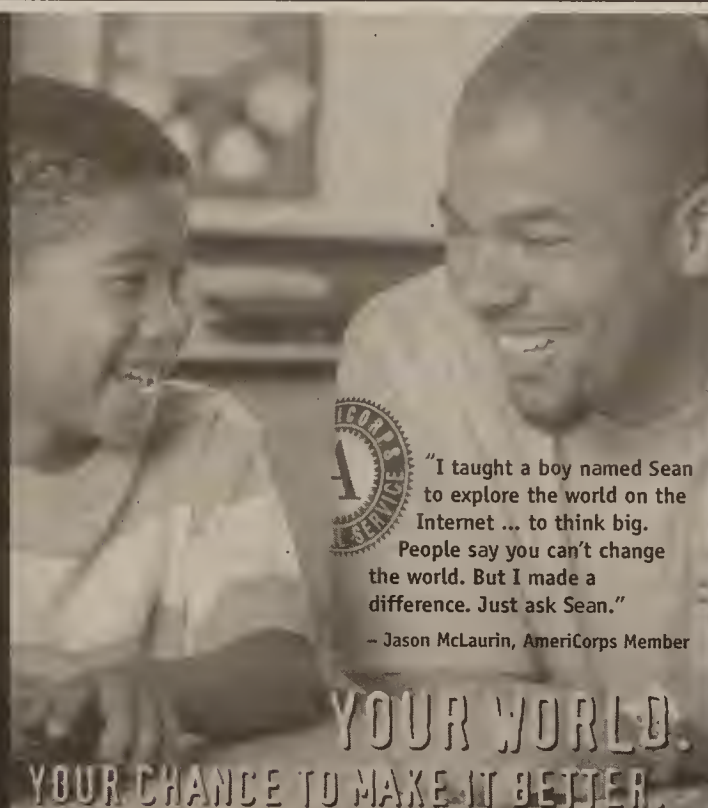
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